

psa JOURNAL

OFFICIAL PUBLICATION
OF THE
PHOTOGRAPHIC SOCIETY
OF AMERICA



Upland Farm

(See page 39)

Newell Green, FPSA

Summer Salon Section

Stereo Trick Work

Portrait Pointers

New Member List

Movies on the Fly

Table of Contents now on Page 2

VOLUME 21 • NUMBER 7 • JULY, 1955

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Associate Editor: Harry K. Shigeta, Hon. FPSA,
1721 N. Wells St., Chicago 17, Ill.

Assistant Editors

Camera Club
Henry W. Barker, APSA,
192 Hope St., Glenbrook, Conn.

Color Division
Mrs. Amy M. Walker, APSA,
25 Monroe Place, Brooklyn 2, N.Y.

Historical
J. B. Mertle, FPSA,
7 Lake Blvd., Oakbrook, Ill.

Motion Picture Division
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68 Westwood Dr., Potomac Hills, E. Rochester,
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Nature Division
Willard H. Farr, APSA,
6924 Dahin St., Chicago 34, Ill.

Photo-Journalism Division
Wm. A. Price
78 Elbert St., Ramsey, N. J.

Pictorial Division
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Box 68, Troy, Ohio

Stereo Division
Herbert C. McKay, FPSA
Box 849, Eustis, Florida

Technical Division
George Libenstreich, APSA,
33 Center St., Brookline, Mass.

Travel
Eugenia Buntion, FPSA,
601 S. Belvedere Blvd., Memphis 4, Tenn.

Editorial Office:
28 Leonard St., Stamford, Conn.

Advertising Office:
Vincent Rocca, Adv. Mgr.,
30 E. 60th St., New York 22, N.Y.

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PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity. Manuscripts of articles may be submitted direct or through the Division Editors and will be returned if not usable and accompanied by sufficient postage for return.

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TABLE OF CONTENTS

Multiple Exposures in 3-D	by Louis W. Copits	20
How to do split-screen and other mystifying tricks in stereo.		
Everyone Is A Photo-Journalist	by William A. Price	23
Even a simple record shot can be journalistic.		
Portrait Pointers ..	by Maurice H. Louis, APSA and Francis Wu, FPSA	24
Another in this series of helpful hints to all who shoot people		
Silver Springs Regional, A Report	by Don Bennett	25
A good time was had by all, we learned some new things ...		
Taking Movies On The Fly In Europe	by LeRoy I. Segall	27
Helpful hints for filmers from a veteran traveler.		
What To See In Boston (and en route)	by Gerald J. Sanborn	28
Things to see and photograph in and near Boston and on the way.		
Let The Little Man Win	by Barton King, APSA	31
This problem bothers many clubs, some suggestions for solving it.		
Summer Salon Section		32
Selections from the catalogs of outstanding salons.		

Featurettes

It Isn't Coming, It's Here, an editorial	2
Convention Registration Form, get yours in early	16
Johnny Appleseed's Mail Bag, advice, mostly good	41
New Members, catching up on the Directory	42
Journal Workshop, gadgets, gimmicks and ideas	45
Cinema Clinic, the filmer's own page	52

Departments, Regular and Occasional

The President Reports	4	South of the Border	15
The Diffuser	5	Obituaries	47
Eastern Zones News	6	Recorded Lecture Program	47
Central Zone News	8	Book Reviews	49
Western Zone News	9	Trading Post	49
Canada	12	New Products	50
Travel Column	13	Overseas Report	50
Camera Club Column	14	Exhibitions & Competitions	55
PSA News	14, 47	PSA Services Directory	56

It Isn't "Coming", It Is Here!

It is surprising how long it takes for some things to catch on, or should we twist that to say it is surprising how long it takes some people to recognize that something has caught on and is here?

We're thinking right now of underwater photography. To us, it is old hat, but we've been doing it so many years we're actually behind the times. We started in 1937, shooting movies and stills underwater, the movies for part of the Government's educational program, the stills for our own amusement and strangely enough, profit. We weren't the first, either, because the equipment we used was shared with Grantland Rice

An Editorial

Sportlight crews, with Hollywood crews and with magazine photographers. We picked up many tips from Ernie Corts and also from Russ Erwin. Ernie had been at it for years, even then.

Over a period of four or five years we did a lot of underwater work at several places, but principally at Florida's Silver Springs because there we didn't have to improvise or build equipment, they had it. They still have it, even better than it was then.

During the war years there was lots of this work done at Silver, also at Wakulla Springs. Training films for the military. They found, for example, (See Underwater, page 46)

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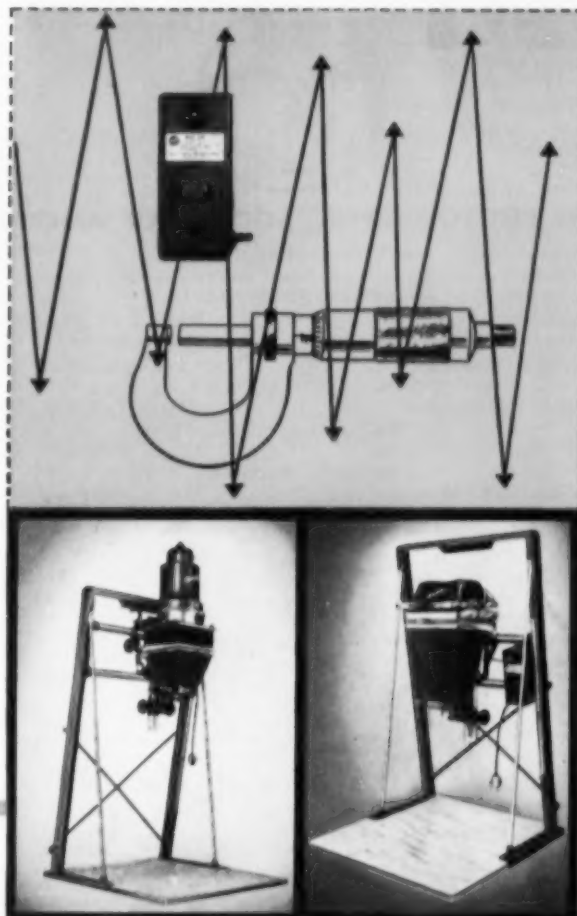
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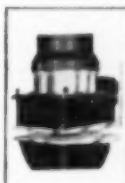
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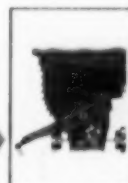
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Facts about PSA

PSA is a member-owned, member-operated organization devoted to gathering into one unit every interest in photography. It welcomes among its members the newest novice and the most advanced scientist. The membership lists, past and present, have been full of the names of leaders in every phase of photographic endeavor, the men, and women, whose researches and applied science often result in the steps which advance photography as a science, a tool and an art. You would find in these same lists great teachers of the arts that are photography, and the men and women who by their expression have lifted that art to the heights that have forever stilled the old argument "Is photography an art." It is true that you can still hear echoes of the old argument, but only among those who have not opened their eyes to the exhibits of

today, or who have a radical thought of their own with which to supplant that which has been proven good and stable.

But the fact remains that exhibitions today, because of those who produce the art and those who select it for hanging, are live, not static, forward seeking, not decadent, and in them one who is aware can see the results of the science and the research that has resulted in better expression.

And the fact remains also, that because of the nurturing of this art form, and the encouragement thus given the scientist to search further, there has been a broadening of the horizons of photography, into every facet of our lives and industry, into applications undreamed of even twenty-five years ago. A Verne might dream of cameras that would split time into infinitesimal parts, today we build them and see into the heart of the atom, maybe someday into the living soul. . . .

The President Reports

Something has to be done about these too-short years—they go by all too fast. But this one just ended leaves behind a series of events that not only mean a lot to all of us right now but—and more important—hold great promise for the future.

To attempt to list all of them cannot be done in this space, but 1954-55 will long be remembered as the year in which PSA and ACL were joined to make the world's biggest and finest group in amateur movie making. It has taken longer than we all hoped to get the combined group organized to the point where many of the planned services are available, but many of them are working, the annual "Top of the Ten Best" is now circulating and the 1955 Motion Picture Competition promises to be the best yet. With the continuing effort of the accomplished movie makers, of whom there are so many in MPD, the progress and growing value of the Division are assured.

No less important is the position of the District Representatives and their Committeemen who are taking their rightful place as PSA's spokesmen throughout the membership. This is undoubtedly the best possible moment to suggest a change in name for one of the most important groups in the whole Society—though the Board may ask why. We have been calling them the DR Committeemen, but it has been suggested that there is a far better name which at once gives them a more descriptive title and better suggests their value to PSA. That name is "Local PSA Representative". It is obviously so much better that you wonder why it took so long to be suggested. So, until and unless we are all directed otherwise, here's to the Local Rep's. May they gain as much from their jobs as they give to all of us PSA'ers'.

Another evolution of supreme value to both PSA and each of its members is the increase in our opportunities to get together in person. Our National Conventions have always been major events in the photographer's year, but many were unable to attend gatherings at the great distances required in an organization reaching all over the world.

This past year has seen a notable growth in the number of Regional Conventions and weekend meetings in widely scattered places. This spring alone we have had well planned and exciting meetings in Silver Springs, Florida; Valley Forge, Pennsylvania; and Seattle, Washington; plus several "Round Up's" in Los Angeles and regular meetings of Chapters in Chicago, St. Louis, San Juan and several other centers of PSA population where Chapters are in various stages of planning and formation. Then, in addition, there are regular meetings of the Technical Sections in various cities.

All in all, we are moving rapidly toward the time when we shall have helpful and interesting PSA gatherings at frequent intervals all over this continent and, I hope, in many other areas where PSA'ers want them.

That way—and through the use of PSA's services by all the PSA'ers—lies the great value and the great progress of our Society.

See you in Boston.

NORRIS HARKNESS.

The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use the Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

The road up

Dear Sir:

I am a new member of PSA. Where do I find out about APSA and FPSA, the Star Ratings and other honors? What are DRs and PSAers? There are a lot of things I think I should know about. Who can tell me?

R.M.

That's a tall order for such a short letter. There is a lot of information in your Member's Manual, but let's repeat a little of it here to save some digging.

The honors, of which APSA and FPSA are two, are earned. You will find an outline of some of the requirements in the new Directory, page 115. The By-Laws covering honors are on the same page. There are also minimum membership requirements which are spelled out in the rules of the Honors Committee, three years for the Associateship and five for the Fellowship. These honors, together with the Honorary Membership and the Honorary Fellowship are given by the Society.

There are also special honors for particular achievements. You will find most of them listed on page 6 of the Directory.

The Star Ratings, or Awards of Merit were created by several of the Divisions to reward prolific exhibitors, but only those who by their diversity show a continuing development of their skill. It used to be that some exhibitors would get one or two good prints and work them to death, piling up an impressive score of acceptances. To encourage more print (and slide) making, the Star Ratings are given only to those who show the required number of acceptances for a minimum number of prints, averaging out somewhere around five or six per picture. You can't rest on your laurels to win a Star Rating, you must stay in and keep pitching!

The DRs are District Representatives, at least one to a state, more where there are over 200 members residing in the state. The DR is elected by the members residing in his district. He then appoints members to his committee, scattered around the district, and their job is to answer questions like yours, help applicants for membership, steer you to the services you want, pass along your opinions, criticisms and suggestions to the DR and through him to the Board.

What is a PSAer? You are one. It is simply a coupling of PSA and member into one coined word that typifies the friendly spirit that is PSA.

PSA is complex. Perhaps too complex for the new member to grasp it readily. You are a member. Near you (see Directory pp 1-2) there lives a DR Committeeman or your DR. He is your source of help and information. If he doesn't have the answer

he knows where to get it. He is also the link between you and management. Your DR reports to his Zone Director who is a member of the Board. As a member you can contact the Board through your Zone Director or through your DR. (But you should advise the DR if you go direct.) Your Zone Director knows PSA policies because he helps make them, and if you bring up something new for which the Board hasn't set a policy, he can bring it before the Board.

Remember, you elect your DR and your Zone Director. That is the political side of it.

You probably also belong to one or more Divisions. These Divisions follow technical, subject matter or artistic lines, with the common thread of photography binding them together. Each Division is concerned with the type of photography indicated by the name of the Division, without geographical limitations. You elect the Division Chairman and the other officers. They appoint an Executive Committee which is usually made up of the activity leaders for the Division. They are listed starting on page 8 of the Directory. The Division Service Directory will give you a line on the job each does, or you can find part of the answer by looking at the Services Directory in the Journal, last page each month.

If you want to know something about your Division, write the Chairman or the Secretary. You don't need any special permission, it is the regular thing. If you want a service and don't know which Division furnishes that service, your DR will be glad to tell you, he has all the information. To get a Division service, you must belong to the Division of course, but that costs only \$1 a year extra.

There is one more important point. PSAers are a friendly lot. They are sharing a hobby. Deep friendships are often started by joining an activity and getting to know someone who helps you with your problems, perhaps calls on you for help which you gladly share. The Services are these activities, run by and for the members. These friendships are usually started by mail, often result in face-to-face meetings at our annual conventions or when touring. If you travel, take your Directory with you and look up PSAers in the towns you go through. You'll find they are like yourself, good Joes, every one of them. Your membership is your introduction, you do not need an intermediary.

More mystery

Dear Don:

I am a member of Color and Nature Divisions. I'm wondering whether I should become a Life Member. If so does that entitle me to affiliation with both Divisions? How much more would it cost to join the Photo-

Journalism Division? Can I become a Cornerstone Member? The Directory isn't very clear on that point. Some of my friends who are members have wondered about these points and perhaps you can answer for all of us.

D.Z.

Brooklyn, N. Y.

By-Laws usually require interpretation, don't they? Guess ours are like all the rest. Life Membership is open to any member by payment of the \$200 dues. It includes membership in any Division. You can join additional Divisions at \$1 per year and can change your permanent Division affiliation if you wish, on notice to Headquarters. You will be billed each year for Division dues only. There is no provision for Life membership in more than one Division at present.

The Cornerstone Membership is a special form of Life Membership created to retire the mortgage on our Headquarters building at the time it was purchased. The dues were devoted to this purpose. The list was limited to 250 members and this was filled several years ago. However, several of the Cornerstone members have passed on and the list was opened to fill it to the 250 limit. At present there are no vacancies. To have your name placed on the waiting list, write Headquarters.

Gripe

Dear Sir:

I notice that every year about this time the Journal is filled with blurbs about the Convention and lately there has been a lot of material about Regional Conventions, Round-Ups, Town Meetings and so on. No other magazine devotes so much space to events which interest so few people. Why don't you cut this stuff out and give us more articles?

R.W.

Ohio.

I'll disagree sharply with only one word in your letter. *Other*. The Journal is not a magazine, in the sense that Modern and Pop are magazines. It is the official journal of the Society, created to inform the members of Society business and events of interest to any part of the membership. Since the Society business, that is, portfolios, circuits, publications and other services are most certainly your business as a member, so are the various meetings, whether regional, sectional or national. If PSA means to you only a copy of the Journal each month, you are wasting your money, you could buy three or four magazines annually for the same money.

So the Valley Forge TM was too far away to interest you, but suppose there is a Regional in Sandusky, would that interest you? Or a convention in Cleveland. Neither would interest most members in California.

Aside from publicizing these official meetings of the Society, the advance accounts and the reports of the meetings serve as basic material for your group to stage a similar event. And the heart of PSA, as well as the reason for its continued growth and success, lies in the personal relationships between members which are stimulated and encouraged by all the Society's activities.

Another member has suggested that we
(See Diffuser, page 54)

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Eastern Zone News

Editor: George J. Munz, APSA
37 Homestead Pl., Bergenfield, N. J.

Annuals and Exhibitions

This is the time of the year when most of the clubs and councils are holding or are planning their annual competitions, salons and color slide shows. (Month of May, is when this is being written.)

In the March issue of the Journal we reported the "All-Ohio Exhibition of Pictorial Photography", in this issue we can report that it was a huge success. Sponsored by the Youngstown PS and the Butler Institute of American Art only the work of residents or former residents of Ohio as well as members of Ohio Camera Clubs was admitted.

From an entry of over 150 pictures 50 were selected to be hung by Adolph Fassbender, Hon. FPSA and the three top winning prints were all the work of PSA members. George Hoxie, FPSA, was the first place winner, 2nd went to Howard Oberlin and 3rd to Carl Mansfield, FPSA. Most of the six HMs went to PSAers. The \$25.00 prize for the best news picture donated by the Youngstown Vindicator went to Frank Ferris, \$25.00 from the Youngstown C of C was won by John J. Gebbins, a \$15.00 prize from the Youngstown Arc Engraving Co. went to Ernest Goodman and two \$10.00 prizes, one from the Youngstown Nature Club and The Niles Daily Times were won by Harry Delfs and Fred Reuter.

In addition to the 50 selected prints 50 prints from outstanding photographers were also included, 20 of Mr. Fassbender's and 12 of Dr. Max Thorek as well as the work of Barbara Green, FPSA, Audrey Bodine, FPSA, John Hogan, FPSA, Elwood Armstrong, FPSA, Thomas Limborg, APSA, O. E. Romig, FPSA, Sam Grierson, APSA, Dr. R. J. Ruzicka, Hon. FPSA and Irma Hazelwood, APSA.

This exhibition was such a success it was held over for an extra week. The Youngstown PS may well be proud of this, their first big venture.

Another exhibition of a local nature was sponsored by the Dutchess County Community Arts Council and this was also a first, the show was held in the Poughkeepsie Gallery with 126 prints on display. Working on the committee were two well known PSAers, Emma DeWitt and Dr. William F. Small, APSA, and assisting at the opening of the show was Maurice Louis, APSA.

Most of the accepted prints were by members of the local PSA clubs, I.B.M.C.C., Texaco Beacon CC and Newburg CC.

Not so new was the salon of the Utica CC held in the Art Gallery, Munson-Williams Proctor Institute but outstanding in their long history of top exhibitions.

Visitors to the exhibition were enthused over the color transparencies which were exhibited in an illuminated viewer. Everyone agreed that the prints were all outstanding both in interest and quality.

Up Massachusetts way the Belchertown CC was the first place winner of the New England CCC final color slide contest, nosing out the Boston CC by two points 239-237 and close behind in third place with 233 was the Amherst CC. This is the sec-



Ruell W. Libby Jr. of Garden City, Cranston, R.I. won the annual award in the motion picture competition sponsored by the Rhode Island Movie Makers. The award was presented by James J. Shields, (R) Providence photographer and William L. Cooper, Jr. (L) film director for WJAR-TV Providence.

ond straight year that the Belchertown club has won the cup in this contest.

In the class B contest the winners were the Piscataqua CC (NH), 2nd Blackstone CC (RI) 3rd Meriden CC (Conn). Judges for the final contests were John Vondell, FPSA, Elmer Johnson and Blake Jackson.

Prizes will be awarded at the annual New England CCC outing in July.

In New York the Business Clubs Ass'n Annual B & W contest was won by Consolidated Edison CC, with the judges being Helene Sanders, FPSA, Richard Hunt, APSA and your editor.

The Stamford CC annual contest held in the Stamford Museum (Conn.) was won by Richard B. Hunt, APSA. Again your ed was a judge along with Karl Kunkel, APSA, and Arthur Mahwinney, FPSA. This active club had 92 prints entered in the competition and all were of outstanding interest and quality. President of the Stamford club is our own Henry Barker, APSA, editor of Camera Club column in the Journal.

I know of many more annuals but have not at this time received the reports. Ridgewood CC (NJ) had both their color and B & W, the New Jersey Federation held their color, Inwood CC (NY) with their print of the year, Dyckman CC (NY) and Teaneck CC (NJ) both coming up in June as well as the Vailsburg CC (NJ), Harrisburg CC (PA) and Brooklyn CC, Jamaica CC (LI), Essex Fells Pictorialist. I know there are many more but these are the only ones coming to my attention.

Cataract CC. (NY)

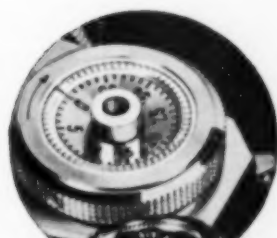
Two years ago there were two tottering camera clubs in Niagara Falls, whose programs and competitions were stagnating. Meetings were conspicuous by absence of members. A few from each club got together and formed the Cataract CC, with new ideas and fresh blood the club grew. Competitions were made to appeal to the beginner as well as the advanced. Programming under the leadership of Barton King, APSA was made to have greater appeal, especially thru the use of APSA pro-

(See Eastern, page 54)

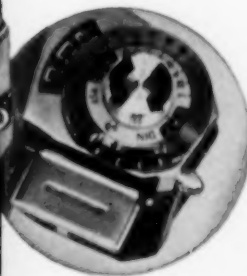
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Central News

PSA, Chicago Chapter, had as their speaker of the evening for the May meeting, Robin Garland, APSA, Director of the Photo Journalism Department of Graflex, Inc. Mr. Garland is also an active charter member of the National Press Photographers Association, National Program Director of the Photo-Journalism Division of PSA, instructor at Winona School of Photography and the only technical representative on the Missouri University Photo Workshop. Mr. Garland has been manager of the Photo Division of Curtis Publishing Co. and Photo Editor of the Saturday Evening Post. He has been a free-lancer with assignments in Europe, the Mediterranean countries and the Far East. Although the PSA Chicago Chapter May meeting had not been documented at the time of this writing, we are sure it must have been a good one.

New officers for the PSA Chicago Chapter, elected in May are: Arthur Papke, Chairman, a member of Chicago CC, founder and first president of Color Photo Club of LaGrange. Vice-Chairman is Margaret Conneely, a famous lady in cinema circles. Secretary is Ada H. Barton and Treasurer is Dwight Chambers. The last two officers have been re-elected for the past several years. Immediate past Chairman, Walter Parker, becomes a member of the Board, along with Evelyn Chambers, Elsie Rayfield, Warren Hileman, Conrad Hodnik, James Riddick and Norbert Wiley. These new officers will take command at the September meeting.

Roy Franklin Dewey, a Charter Member of PSA and husband of Mrs. Anne Pilger Dewey, Hon. PSA, APSA, passed away in April following a long illness. The Chapter expressed their respect and sorrow with flowers. The editor desires to express his sincere sympathy to Mrs. Dewey.

At the May meeting of the Fort Worth, Texas Cinema Club, which was held at the Fort Worth Art Center, member Ken Reynolds made a fine talk on the various kinds and types of exposure meters and the club saw an American Airlines movie entitled "Vacations in California". At the same meeting James McGill and Neal Mann were elected new Directors of the club. The other new officers are: President Don Wood, Vice-President August Bartholet and Neal Mann was given a second job as Secretary-Treasurer. Other Directors are Bill Sutton, Victor Thornton, H. O. Duncan and James McGill. Fort Worth Cinema Club has been receiving some nice notices in the local newspapers. When Don Wood was elected President one of the local papers ran his photograph along with a note about his having been named manager of the Commodities Department of Thornton Steel Company. All this news comes from August Bartholet.

Memphis Camera Club's newly elected officers for the 1955-56 season are: President, Fred Boehme, Jr.; Vice-President, Allen Smith; Secretary, Dr. Ardenne Hinson; Treasurer, Catherine Wilkinson. This annual meeting was held at Eugenia Buxton's "Brier Patch" Studio. Top honors

PSA JOURNAL

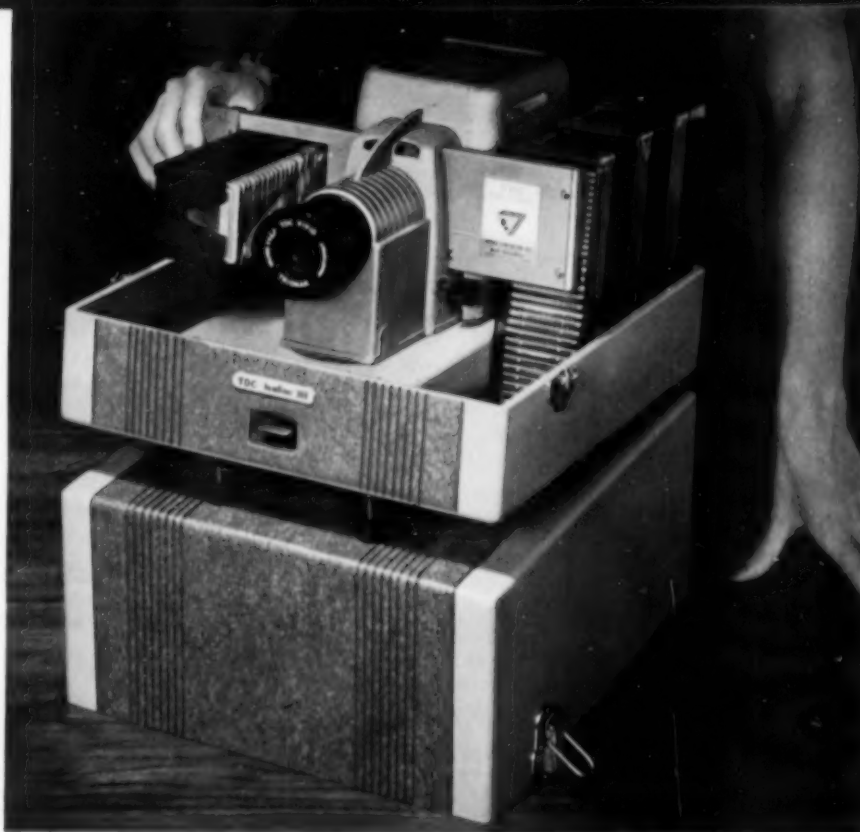
went to Ken Ross in both monochrome and color slide categories. Early in May the club had a fine outing at Ardenne Hinson's lodge on Bear Creek Lake, Arkansas. The outing was attended by numerous members and their families along with assorted cameras which were used to photograph glamorous bathing beauties, speed boats and fishermen, topped off by a delicious spaghetti dinner.

According to the CICCA Courier, edited by Sewell Peaslee Wright, FPSA, Central Illinois Camera Clubs' Association now has twenty-three members. The two newest ones are Canton CC and Quad-Cities Color Slide Club. The first opportunity for these two new clubs to meet their associates occurred late in May at the Weekend Conference of the CICCA. This was the equivalent of a PSA regional convention. Some of the stars on the program were Fred Sharp, APSA, on the dye transfer process, Ralph Ross, of St. Louis on making gum prints, F. Eugene Johnson of Eastman Kodak on the new Ektachrome and Tri-X films, Dave Darvas, FPSA, of Cleveland on positive copying and print control, Richard Shaw of Graflex on Graflex equipment, Larry Sherwood, APSA with movies on the development of an idea, Louis Agnew, APSA and FRPS on Photography can be a Creative Art, Jim Brown on the question, "Are You Having Any Fun?"

Photograms, Bulletin of the Louisville Photographic Society, lists the following print assignments through the summer: May, "Louisville Landmarks"; June "Artistic Landscapes" and "Action"; July, "Animate Objects"; August, "Available Light Study"; September, "Pretty Girls"; October, "Children"; November "Club Members Portraits". In order to encourage members to produce more prints for the monthly contest, LPS will, in the future, award a Gold Star for first place, Silver Star for second and a Green Star for third. Prints of outstanding merit are to be awarded a white ribbon and will be exhibited in a special frame at one of the local stores.

Louisville's 11th International Exhibition inaugurated a movie salon in addition to their usual print and slide sections. The "wheels" behind this formidable undertaking were Gene Worth, Ernie Humphrey, Andy Kostolnik and Dr. Kende.

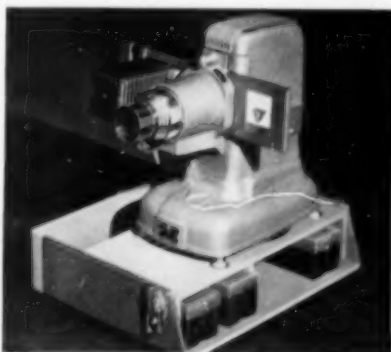
The first annual convention of the Gulf States CC Council will be held in Shreveport, Louisiana, October 29-30. According to the News-Letter of the GSCCC, L. E. Stagg, Jr. of Beaumont, Texas, Editor, any person attending this convention will be rewarded with a very outstanding program. The CZ Editor promises to publish this program as soon as it becomes available. The GSCCC has made remarkable progress since their organization in October, 1954. There are now approximately twenty clubs in the organization, located in a very large area of the South, including eight states with some sixty camera clubs. There is little doubt that this CC Council covers a larger area than any other similar organization in the USA. PSA state representative (See Central, page 54)



New TDC Headliner 303 at \$54⁵⁰ is today's top slide projector value!

The Headliner 303, a new case-mounted model by TDC, offers the "most projector" for an amazing price—\$54.50 with Selectron changer! You can carry six Selectrays in the

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Members and clubs of the western zone were very active last month in most states. The big event of course, was the First Northwest Regional PSA Convention at Seattle, Wash. Members from Oregon, Washington, Idaho, Montana, Utah, Wyoming, California, British Columbia and Alberta, Canada were present. The principal addresses were given by Mel Phegley, our Executive Vice President, and Norris Harkness, President.

One of the outstanding events was a talk on "Photography in the Desert" by our Western Zone Director, Floyd B. Evans, FPSA.

The members also had a wonderful time on the many field trips, some of which were Seattle's waterfront, the Zoo, and Chinatown.

The next top PSA event of importance was the PSA Roundup at the Hotel Ambassador in Los Angeles. This event, held several times a year in the Southwest, was originated by Mel Phegley, APSA. The Motion Picture Division held the spotlight this time with a special after lunch program. In the morning there were programs in all divisions.

Helen Manzer, FPSA, ARPS, had many lecture engagements from Denver to Los Angeles recently. In Denver she was sponsored by the Denver Museum of Natural History and the Denver Council of Camera Clubs. Helen's program was "Meet the Tarascan of Mexico". She was also on the judging team with Dewitt Bishop APSA and Charles H. Green at Southwest California Exhibitions at San Diego, presented by the Southern California Association of Camera Clubs.

Dewitt Bishop was also on the program of the Northern California Rose Conference of the American Rose Society recently. His program was on the technique of photographing roses in color.

The Portland Photographic Society recently sponsored a program featuring Drama Muriells (who is called the Musical Vagabond), which was reported to us as beautiful slides and music, profoundly interesting, entertaining and educational. It was instrumental portraits projected in color with musical accompaniment.

At a recent meeting of the Redlands Camera Club the members were privileged to listen to an illustrated lecture on "Pictorialism in Color Slides" by Glenn E. Brookins APSA of San Bernardino. The viewers were of the unanimous opinion that this unique talk is unequalled anywhere, when the news gets around Glenn will have to desert his printing presses, because everyone will want to hear it.

The Wind and Sun Council's traveling print salon is now making the rounds, it takes a year to make the circuit. Past president Roland Miller has been elected president of the Redlands Lions Club. (Bob Oelfinger reporting.)

The Northern California Camera Club Council held their Seventh Annual Amateur Photography Day recently. Each club sponsored a colorful booth with an international setting. The sets were judged and prizes

were given. There were many models, a stage show of folk dancing by various groups of the Bay area. There was a color slide show and competitions in all divisions and the awarding of trophies for inter-club competitions and individuals. The show ended at 4:15 P.M. with the crowning of the Queen chosen from many of San Francisco's beautiful contestants.

The Oakland Camera Club finished its 21st year with a dinner and show. The highlight of the year—judging of all winners of monthly competitions in all divisions, with trophies and awards given in color, B & W and movies.

At San Bernardino recently new officers were elected for the Wind and Sun Council. Roy Elliott of Ontario was elected president, Burdett White, first vice president, Edgar N. Dyer, second vice president, and Pearl Shannon of Riverside, secretary-treasurer. Art Miller, editor of Photo Trends, their splendid bulletin reporting.

Howard and Mrs. Place presented their illustrated slide talk "Montana Ghost Camps" to the Butte Camera Club. They have made a detailed study of authentic history of each place visited and have unearthed many choice bits of lore that make their presentation unusually interesting. The set of slides with commentary will also be presented at the State Historical Library in Helena.

One of Butte's near neighbors, Ira S. Dole of Lewiston, Idaho, is in charge of the distribution of PSA Pictorial Division Salon Instruction Sets. He has made a tape recording of his comments on a set of prints made by his good friend M. M. Deaderick of Carpinteria, California. BCC enjoyed both the instructive comments and the lovely prints at a recent meeting.

The San Joaquin Camera Club Council

held their big spring show and competition at Fresno recently. This was a two day affair with special events and model shooting for the members of fourteen clubs. Boris Dobro, FPSA, FRPA, of Santa Barbara judged the B & W competition in both A and B classes and gave constructive comments. In the evening of the first day, Boris gave a talk to the entire group on "Where to find your pictures". A very entertaining and instructive program. C. W. Taylor of the El Camino Real Color Pictorialists of Los Angeles, and past president of the Southern Calif. C.C. Council judged the Color Competition in A and B classes.

We regret to announce the rather sudden death of Jack Perry Jr., of Whittier, Calif. following an operation. Jack was president of the Circle of Confusion C.C. of Whittier and was Salon Chairman of the recent International Photographic Exhibit sponsored by that club. He was a member of PSA since October 1951.

Clear Dates

Because photographic events involving PSAers are sometimes scheduled for the same dates, or for dates too close to permit attendance by interested members, it has been suggested that all those planning events should register their dates well in advance with the approving authority of the respective Divisions to avoid conflict and permit wider participation by exhibitors.

To ensure proper Journal publicity, the Journal Editor should be notified of coming events at least four months in advance so that adequate publicity can be given. The Journal closes the 25th of the second month before publication and it requires as long as three weeks after publication for copies to reach all U.S. members.



Naval Guns

Rick Warner

Awarded PSA Color Division Medal at the 1955 Boston Salon

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PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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CANADIANS HONORED



Chantler, Romig, Bielenberg, Stark

April 29th, two well known Canadian PSA'ers were front page news in "The Derrick", home newspaper in the Tri-County area, Oil City-Franklin-Clarion, Pennsylvania.

Occasion was the visit to Venango CC's 15th annual banquet of Alice Stark and Dr. M. A. Chantler, APSA . . . two of Toronto's most prominent color photographers.

The Oil City Club was not merely satisfied to have their visitors attend the dinner, show 60 of their finest color slides, and explain why they took the shots.

The Club presented their guests of honor with appropriately inscribed plaques as a memento of the occasion, and as a compliment to the part played by Alice Stark and Doc Chantler in fostering Canadian-American companionships in color photography, as well as making valuable contributions in their own country.

There should be more gestures of this kind both ways. When they happen, club secretaries should make a point of seeing that publicity gets into the local newspapers. It's good for photography at large. Good for PSA in particular.

T.C.C. goes T.C.A.

The Toronto Camera Club has always been air minded. In recent years they've run five Club-chartered aircraft outings.

Latest, early in May, was a flight over the Niagara Peninsula on Blossom Sunday, with a close-up, high angle view of the Falls as the pièce-de-resistance.

It took exactly five minutes to sign up forty members anxious to take the run in one of T.C.A.'s new Vickers' Viscount turboprop speedsters.

Word has it that the air was a bit bumpy on the ride, and a few of the T.C.C.'ers lost, or nearly lost their lunches.

Main point is that none, to the best of our knowledge lost their pictures taken through the large Viscount picture windows.

Know Your City Photo Contests

The idea of holding contests in which camera club members concentrate on architecture is not new. But its good. Amateur photographers have a certain responsibility for providing posterity with pictures of places which are being transformed, in some cases obliterated, by the march of progress.

Between now and September, Montreal CC is running a "Know Your City" Con-

test. Club members are asked to extend their originality and pictorialism to the limit taking pictures in a prescribed area of "Old Montreal" Sounds like a very useful, interesting and necessary outdoor assignment for the summer months.

Bright Idea

For a recent meeting of Saskatoon Camera Club, no advance notice had gone out to members as to the nature of the program. Those who turned up for the get-together wondered if they were in for a surprise. They were!

Dr. Les Saunders brought down a collection of fifteen prints from a PSA Portfolio, showed them the prints, read them the criticisms from the Portfolio members. Apparently it hadn't been planned. The Portfolio just happened to be in town.

For many camera club program chairmen looking for ideas . . . this seems a novel one. It's probably the first time in history that a PSA Portfolio formed the basis of a CC program. It should not be the last . . . the idea is far too good . . . and could do a lot to stimulate interest in portfolio membership too.

Close Slide Competition

Can you imagine anything closer than this? Standing in the color slide competition at Saskatoon CC according to latest club bulletin is as follows:

Keith Thur	25.66 points
Bert Tash	25.50
Frank Mould	25.44
Dr. L. G. Saunders	25.33

The count is made on a basis of the average of the three highest slides. Only one-third of a point separates the entries of the first and fourth contestant.

North Bay Benefits

Northland CC of North Bay Ont. has benefitted and the Toronto CC has lost a top-ranking photographer, because of the transfer of R. A. (Dick) Panter from Toronto to North Bay as a Chief Engineer with the Ontario Department of Lands and Forests. From what we hear, Dick Panter has given the Northern Ontario Club quite a shot in the (high-key) arm.

Boston PSA Party

Now is right about time for Canadians to start planning their visit in October to the Boston PSA party.

Travel folders portray Massachusetts in general, and Boston in particular as a colorful liason point with both British and American history. They emphasise Boston's historic buildings and monuments. They accent the luxury of the rolling countryside surrounding the city, and point up the stimulating scenics of the Massachusetts shoreline.

For this editor's money, down Massachusetts way it's by the BOATS they get you. Definitely so when you're on a photographic jaunt.

No camera can faithfully interpret the spirit of Massachusetts unless it reveals in picture and story, the hypnotic influence of boats and the fisherfolk who man them.

So must it capture also the charm of harbors, large and small, in whose salty waters are mirrored dancing hulls and masts, sparked by a jostling rhythm of piers, jetties and other seaboard character-nalia.

Point of our comment is this. Plan now to take in the Boston PSA National Convention. Enjoy all the fun, the education and the companionship in camaraderie these annual get-together provide.

But by all means, stay over another week or ten days, perhaps as part of your vacation, and travel the ports and harbors along the Massachusetts coast, both ways from Boston. You'll find there a paradise of subject matter among boats and boating folk.

TRAVEL

EUGENIA BUXTON, FPSA
601 S. Belvedere Blvd.
Memphis 4, Tenn.

Vacation time probably will bring forth a bumper crop of photographers, eager to use the old shootin' irons and to hie themselves on the trail of those elusive, dreamed about pix. So, perhaps a few pointers, directed principally to the less seasoned photo-travelers, will be worth mentioning.

Let's begin with the prize item, the camera, and here's hoping you possess the one (s) best suited to your needs and desires. Pointer I is—KNOW YOUR CAMERA AND BE CERTAIN IT IS IN PERFECT WORKING ORDER. From past experience we can admonish against setting out on an important trip with an unseasoned camera, a case in point being a small, new model of a well-known make which refused to advance the film beyond the fifth exposure. So, in the phraseology of a favorite T-V star, "there we were", losing half of every roll of film and most of the temper, as magnificent Canadian scenery faded from view. Fortunately, another camera we had brought along was pressed into double duty and our photographic face was saved, somewhat.

But an important lesson was brought into focus and we suggest as Pointer II—CARRY A SPARE—applicable to both camera and exposure meter. Perhaps you will say that you aren't any plutocrat and that one good camera ought to be sufficient for any one family. Well, maybe you are more lucky than we, and smarter, too! However, we do believe that when you invest your do-re-mi in travels, and expect to show those camera clubbers a thing or two, then you'd better safeguard your reputation with a second camera and exposure meter. We have traveled quite a bit and, not too uncomfortably, with a pair of Rolles, a Leica and assorted accessories. We have

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Then, with your "masterpieces" all recorded, Pointer IV will be—PROTECT THOSE NEGATIVES. We suggest you wrap your exposed film in the tinfoil and paper box in which it came, seal with adhesive tape and label each box as to its contents. All exposed film should be stored in a waterproof bag, away from sun, dust, heat or cold. Process as soon as is humanly possible.

In the good old U.S.A., we are fortunate in finding well-stocked camera stores and competent repair service in most large cities. But when we travel the off-beaten trails or into strange lands, the situation changes considerably. We have found use for a small screw driver, pliers, pocket knife, flashlight, elastic bandage, suntan cream, bug repellent, drinking cup, canteen for water on long hikes, long-sleeved sweater and plastic raincoat—these items being stowed away in a knapsack.

The wise photographer will travel reasonably prepared to meet unusual circumstances, and will more than likely come back with results—not alibis.

New friendships and better photography are resulting from PSA's Travel-Aide services. Let's focus on the case of Hank Haines (Visalia, Calif.) who was advised to write to the Rev. Herman Bielenberg (Oil City, Pa.) and to Ruth Sage (Buffalo, N.Y.) about road information in northwestern Pa. and N.Y. areas. Both responded promptly and fully, enabling the Calif. traveler to find some dandy color material.

Inclement weather and a tight schedule did not allow Hank and Herman to make personal contact, but at the Chicago Convention Hank and Ruth became acquainted—but royally. This was followed by a dinner party at Ruth's apartment in Buffalo to meet Lou Quitt and see some of his fine nature slides.

Hank wrote his appreciation to Tom Firth (Trappe, Md.) "for introducing us to some of the finest people we have ever met".

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

Back during the late unpleasantness referred to as "World War II" folks often asked a question of themselves and others. The question was, "Is this trip necessary?" We've often wondered if program chairmen

and club officers ask themselves the same question during the contemplation and discussion of those chowder-and-marching affairs known as "field trips".

Raise the question of the usefulness of field trips in any camera club and you're sure to be regaled with all sorts of opinions on the subject. From the member who just goes along for the ride to the bird who eagerly burns up several miles of film, everyone has a different viewpoint. To weigh the pros and cons of field tripping is the subject on the agenda for today.

From where we sit, the success of a field trip seems to be entirely dependent on the way the project has been organized. Careful planning makes the difference. And a successful, enjoyable outing means that the gang will turn out in increased numbers for the next one. By the same token, a flop is sure to make future safaris a succession of flops.

First, and most important thing to consider is "where"? Good locations for field trips aren't easy to find. That's because a good location must have so many attractive features that it's all too difficult to find a spot that embodies them all. It must be large enough to allow a good sized crowd to move around, maneuvering tripods and equipment, without getting into one another's hair. Yet it mustn't be so large that the members break up into singletons, and everyone loses sight of everyone else. Of course, the location selected must have plenty of good picture material—that goes without saying.

Food should also be a consideration. If your club members are of the basket-lunch school, there ought to be a picnic area somewhere nearby where they can unlimber their fried chicken 'n potato salad in reasonable comfort. If, however, they belong to the Duncan Hines fraternity, make sure there is an attractive, medium-price restaurant handy where they can tie into a good meal amid pleasant surroundings.

So much for location. The next consideration should be, "when"? This is entirely dependent on the membership. It should be decided by them on the basis of what day will allow the biggest attendance. If Saturday or a holiday suits the majority, the trip can be an all day affair. Should Sunday be chosen, the trip should be scheduled to begin late enough to allow for church attendance without the members being compelled to arise at the crack o' dawn.

Although in most cases club members prefer to travel in their own cars, meeting at the agreed location, many clubs report having more fun and companionship from traveling in a chartered bus. The expense can be shared equally by those on the trip, and in most cases, the cost is surprisingly low.

The committee that has the responsibility of arranging the details of the field trip should be prepared for the possibility of being rained out on the Big Day. It can be arranged beforehand that the committee members shall have a telephone conference to decide whether to postpone when cloudy skies threaten. Members can then call them to learn the decision.

As mentioned in the beginning of this treatise, there are many opinions on the comparative worth of field trips. There are

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The ideal flash unit for off-the-camera or bounce light shots. Extension cord disappears into aluminum handle when not in use. With Reflex Bracket and Connecting Cord—\$24.95—less battery.



Additional advanced features of the Kalart BC-400: B-C power. Built-in Test Light that tells—before you shoot—if circuit is complete, if flashbulbs are OK. Lucite Safety Shield. Automatic Flashbulb Ejector. Series-wired self-closing Extension Outlet. Kalart BC-400 for Leica, Retina, and other cameras available with or without "Coilflash." From \$14.95. Write for literature.

KALART, PLAINVILLE, CONN. DEPT. PJ-7

those who claim they've never returned from a camera club safari with a good picture.

Too many people milling about, spoiling the view, they aver. Then there are folks who have themselves a ball, collecting negs and colorslides enough to last them right through the competition year!

But on one thing nearly all are agreed. Field trips do bring members closer together, are enjoyable occasions even though they may be photographically abortive. And, in our book, that makes reason enough to say, "This trip IS necessary."

Don't crop!

Dear Mr. Bennett:

I disagree with the idea of cropping photos for contests. I refer particularly to 35mm color slides. One can make a fair entrance photo without much planning when taking it. I think it should be framed when taking what goes into a 35mm frame. It is like taking a quotation out of context without the whole background.

C. Courson Zelff
Penna.

Differences of opinion make this hobby interesting. There is a school of thought in complete agreement with you. There is another school which doubts the invincibility of anyone, the ability of anyone to select the exact spot from which to take a picture, in addition to the intrusion of geographical features which prevent a sufficiently close approach to the subject. And why does the happenstance of a 24x36mm frame, proportions 2:3, guarantee that the proportions of the scene are correct? That mechanical limitation was set by the silent aperture for motion pictures which was designed to suit the classical artistic proportions of 3:4. When Barnack made his pictures double the standard frame, he altered the aspect to 2:3. Now this is somewhat ideal, in the horizontal format for landscapes, vistas and groups, and in the vertical format for full-length portraits.

Perhaps you should always use a 180° wide-angle lens and in the studio show the lighting, the edge of the background, the littered floor so the viewer can see conditions as they were in the studio. Has it occurred to you that no matter where you stand with your camera, you are eliminating 90% of the marginal scene? Why is the segment you have chosen to be limited by the edge of your aperture the artistically correct one? Or is it the lack of uniform picture size during projection that bothers you? We'll agree that the folks who crop should also learn to copy and submit their slides in a size somewhere near the accepted normal. But they should still try them out in club contests as cropped originals to get the opinion of others.

Four little numbers

Dear Don:

The Merit Award system in the Kodak Camera Club requires that members submit proof of salon acceptances. The easiest way to do that is to show the salon catalogs, or the acceptance cards. Wouldn't it be possible for the Dizzydale 89th International to add just four numbers to its name, at least on the catalog and cards? Just four little numbers, like 1955, 1956, 1957 and so on.

Frank Pallo

South of the Border

Editor: J. L. Zakany, ACFM
V. Carranza 69, México, D. F.

Top Latin American International Exhibitors for 1954

Who's Who in the May Journal shows Brazil leading Latin America in pictorial photography with 797 acceptances, then Mexico with 210. Jose Oticia-Filho, Rio de Janeiro, leads individually with 128, followed by Mario Sabate, Hon. CFM, APSA, Mexico City with 94. They hold 11th and 24th places in overall standings. J. L. Zakany, ACFM leads in Stereo & Nature with 10 and 4, and in Color with 22, followed by Jose Turu, Hon. CFM, APSA, with 18, both of Mexico City.

MEXICO

Congratulations to Helen Manzer, FPSA, ARPS, for her very interesting "Opportunities for Pictures Among the (Mexican) Tarascans," published in the Denver Council of Camera Clubs' "Photogram".

Who's Who shows Mexico's 3rd International Salon, 1954, approved by PSA in Pictorial, Color and Stereo Slide Section. Arturo Vives S., Hon. CFM, Chairman, is to be congratulated for a fine job. Mexico is the only country south of the border to feature stereo. The 1955 Salon closes Sept. 22nd for monochrome and Oct. 1st for color and stereo. Forms from Club Fotográfico de México, San Juan de León 80, México, D. F.

Mr. Paul Odor of Hollywood, President

(1951-52) of Hollywood Camera Club, and his wife, last May flew from Tijuana, B. C. to Guadalajara, and Mexico City, where they were greeted at C. F. M. by Arturo Vives, President, and his wife, by Mrs. Lolita Muntzig and others. After visiting Acapulco, the Mexican Riviera, they flew back to the U. S. with everybody's good wishes. Mr. Odor is supervisor of Engineering Research Photo Laboratory of Lockheed Air Craft Corporation, Burbank, Calif.

CHILE

1955 officers of Foto Cine Clube de Chile, Santiago, are Antonio Martí Vidal, President; Raúl Espina, Vice-President; Luis López, Williams, Secy.; Fernando Wilson, Treasurer and Miss Chita Naveas, Assistant Secretary.

Club Fotográfico y Cinematográfico de Valparaíso, exhibited their 4th International Salon in Feb. and March 1955. They credit PSA among others with the success of their show. Medals in monochrome pictorial went to Yan Fook-Leun, Malaya, Yu Kaing Ming and Law Lok of China, and in color slides to Wellington Lee and Noel La Due, U. S. A. The list of contributors is headed by the U. S. A. with 336 pictures entered and 172 accepted.

NOTA

Se suplica a los clubes de Latino America envíen las noticias de interés general para su publicación en esta columna.

NEODYN

NOW AVAILABLE

Willi Beutler's incomparable new developer, by Tetenal, Hamburg, produces sharper, clearer negatives than any other known formula. Use Neodyn Blue for Adox KB14 and 17, Ilford Pan F, Gevaert 27, etc. Neodyn Red for Adox KB17 and 21, Gevaert 27, Kodak plus X, Ansco Supreme, etc. \$2.00 per packet, plus postage. Packet contains 5 vials, each good for 2 films. Order from

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PSA Annual Convention—1955

Sheraton Plaza Hotel—Boston, Mass., October 5, 6, 7 and 8

Field Trip and Outing— Thursday, October 6

To Gloucester and Rockport, Mass., world famous and most picturesque fishing and art center in the country. Buses leave Sheraton Plaza at 10:00 A. M. on Thursday, Oct. 6. Lunch served (cost included in price) at beautiful Castle Hill Art Center, Ipswich, Mass. After lunch, bus trip around Cape Ann with stops at Gloucester, Eastern Point Lighthouse and Rockport for photography. Models will be on hand. Return to Sheraton Plaza before 6:00 P. M. Total Price of \$5.00 (includes transportation and lunch) Lunch only, \$2.50 (provide own transportation).

Instructions For Registration

1. Fill out registration blank completely and mail with check (made payable to—PSA Boston Convention) to Marian Rich, 201 Devonshire Street—Room 516, Boston 10, Mass. List in full all in family who plan to attend. Registration fee does not cover field trip, banquet, or excursion, but only the daily convention programs.

2. Be sure to check divisional memberships for yourself as well as members of your

family who are PSA members. Also list PSA Honors and Camera Club or business affiliation.

Upon receipt of registration a hotel reservation card will be sent to all those desiring to make advance hotel reservations.

If your registration is not acknowledged in 3 weeks—contact Marian Rich at address above.

Refund in full will be made if you cannot attend, provided Registration Chairman is notified prior to October 1.

Registrations must be received no later than September 21 in order to be acknowledged.

Avoid confusion and waiting in line by filling in the registration form and mail it with your check as soon as possible. Your convention credentials, tickets and programs will be ready for you to pick up at the Special Registration Desk when you arrive.

PSA DANCE

WEDNESDAY, October 5

10:00 P.M. to 1:00 A.M.

Free to all who are registered.

Sheraton Plaza Hotel Rates

Single rooms 6.85—12.00
Double rooms (double bed) 10.00—15.00
Twin beds 11.50—16.00
Suites 25.00—37.00
Family Plan—no charge for children under 14 when accompanied by parent.
Rates at other nearby hotels from \$4.00 up. List of hotels and rates will be sent on request. All other hotels are within convenient walking distance of the Sheraton Plaza.

Pre-Convention Excursion— Tuesday, October 4

A 40 mile excursion from Boston to Plymouth, with stops at historical and picturesque places en route. Stop over will be made in Plymouth for lunch. Price of \$2.00 is for transportation only. Lunch is extra. Plymouth and south shore can also be taken in on your trip east.

Additional Forms

Registration forms in quantity for use by members of PSA clubs and for those who are not PSA members may be obtained from Marion Rich, 201 Devonshire St.—Room 516, Boston 10, Mass.

1955 PSA CONVENTION REGISTRATION FORM

Name		Spouse	
Last Name, Please Print or Type	First Name	Age	
Address		Child	
City		Age	
Divisional Membership: C M J N P S T		Child	
Club or Business Affiliation		Age	

	Check Proper Spaces	Amount Enclosed	No. of Tickets	Do Not Use These Spaces
FAMILY REGISTRATION (For duration of Convention for self, spouse & children under 16)		8.00		
OR: INDIVIDUAL REGISTRATION (For duration of Convention)		6.00		
OR: DAILY FAMILY REGISTRATION For days circled only—Oct. 5, 6, 7, 8	PER DAY	3.00		
OR: DAILY INDIVIDUAL REGISTRATION For days circled only—Oct. 5, 6, 7, 8	PER DAY	2.00		
BANQUET—Oct. 8—(Includes tax & tip)		6.00		
FIELD TRIP & OUTING—GLOUCESTER & CAPE ANN With transportation via bus—Oct. 6		5.00		
OR: WITHOUT TRANSPORTATION		2.50		
PRE-CONVENTION EXCURSION Tuesday, October 4—Plymouth, Mass. via bus		2.00		
TOTAL PAYMENT				
Hotel Reservation Blank Desired—Yes No		ENCLOSE CHECK OR M.O. PAYABLE TO— PSA BOSTON CONVENTION MAIL TO: MARIAN RICH 201 Devonshire St., Rm. 516, Boston 10, Mass.		

Will there be any ladies with you who will not be registered at the Convention but who would like to be entertained?

How many?



Setting up studio in a venerable German monastery, for filming *The Reformation*, is an easy-does-it job for this Coronet cameraman. The built-in versatility of the Cine-Kodak Special II makes possible filming professional-quality movies on location, without the aid of studio conveniences.

The camera that's "making" history for Coronet Films

**Coronet cameraman uses a
Cine-Kodak Special II Camera
to film history with
"you-were-there" realism**

Re-creating the full sweep of history in all its magnificence and meaning... capturing alike the fury of battle and the quiet of a prayerful interlude like that shown above... making yesterday's ideas vivid and easy for students to understand—that's Tod Stromquist's job. He puts history on film for Coronet Instructional Films with a 16mm. Cine-Kodak Special II Camera.

And hundreds of other well-known professional cinematographers—and expert amateur cameramen, too—consider the Cine-Kodak Special their *first and final* camera. No wonder...

It has all the versatility you need for making the finest 16mm. movies... built right into a single, compact unit. You can quickly and easily make fades,

dissolves, and multiple exposures... change from one film to another... shift from normal shooting to telephoto lens... make speeded-up or slow-motion movies, mask shots, and many other cinematic effects.

No other camera in its price range offers greater precision, or more built-in features, than the Cine-Kodak Special II. It's available with either a 25mm. f/1.9

or f/1.4 Kodak Cine Ektar Lens and your choice of a 100-foot or 200-foot interchangeable film chamber. Its two-lens turret accepts a complete complement of auxiliary Ektar Lenses. Prices start at \$1090 (includes Federal Tax and is subject to change without notice).

Ask your Kodak dealer, or just mail the coupon, for a free 16-page booklet describing this amazing camera.

Most Kodak dealers offer convenient terms.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

7-214

Please send me more information about the Cine-Kodak Special II Camera.



NAME _____
POSITION _____
COMPANY _____
STREET _____
CITY _____ (Zone)
STATE _____

Kodak
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The IIIc family &

—and prints that save you time in summer by drying faster . . . stretching focus from here to infinity with the new ultra-fast films . . . the Case of the Frustrated Quality Control Engineer . . . a slide projector that switches slides so fast you can't see them change . . . and big paper transparencies on Kodak Translite Paper

IIIc addenda

You'll see this ad on the back cover of this issue of P. S. A. Journal. The picture shows many of the elements that go with



This is the Kodak Retina IIIc family

Kodak Retina IIIc Camera to make the IIIc system. Only we didn't give the names of everything. To save you the trouble of writing us about it, here's a summary of what's in the picture, starting from the top.

First there's the Kodak Table-Top Camera Stand Kit, Model B, for close-range and table-top work, \$34.50. Then there's the Kodak Standard Flashholder with bracket and flash post adapter to fit the Retina IIIc, \$9.95. For those interested in photomicrography, there's the Kodak Retina Microscope Adapter Kit, Model B, \$59.50. For ultra close-ups, the Kodak Retina Close-Up Kit, Model B, \$43.50. The Kodak Retina 80mm Auxiliary Lens reduces the near-focusing distance of the Longar Lens Component from 6½ feet to 3½ feet, \$16.50. Then there's the Kodak Retina 50-80 Sports Finder, \$8.75 including leather case. The Kodak Retina Close Range and View Finder Kit, Model B, permits hand-held rangefinder-focused picture taking from 3 feet down to less than 1 foot, includes parallax-correcting viewfinder, two auxiliary lenses and case,

\$36.50. And the Kodak Retina 35-80 Optical Finder which shows the field covered by the 35mm and 80mm lenses, \$17.50 including case. The plush-lined leather Kodak Retina Field Case, Model B, is \$13.50. The Kodak Retina Curtar Lens Component gives you a 35mm wide-angle $f/5.6$ lens, coated and fully color corrected, \$62.50. The Kodak Retina Longar Lens Component, 80mm telephoto $f/4$ is \$82.50. And, of course, the Kodak Retina IIIc Camera itself with $f/2$ lens, 1/500 shutter, built-in exposure meter, linked shutter and diaphragm, thumb-lever film advance, and just about everything else you could think of, \$185. Your Kodak dealer can fill you in with the details. You ought to know about them. And about the \$135 Kodak Retina IIIc which uses the same auxiliary items.

Q. C. E.

Back in the shop where we make our miniature cameras there's a group of men who go around with fire in their eyes and suspicion in their souls. Their job is to see that every camera that comes off the line is as good as we know how to make it. Or better.

They're called Quality Control Engineers. Follow one around for a while and you'll think he's working for you, not for us. As a matter of fact, he is.

Usually, one of these men is assigned to a single product, like the Kodak Signet 35 Camera. His rounds take him



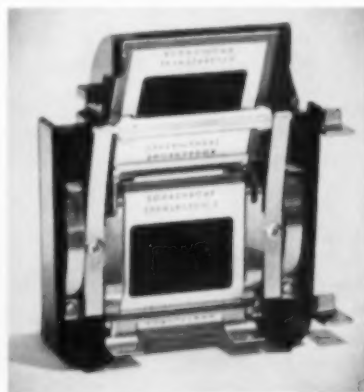
from the laboratories where the raw materials are tested, up and down the as-

sembly lines, and to the quality control testing laboratories where the final product is given the works. If he sees something he doesn't like, he does something about it. His work starts long before a camera is ready for market, continues indefinitely.

The Quality Control Engineer assigned to the Signet 35 has the most frustrating job of all. He has been picking it apart ever since it came off the drawing board, but it's hard to find anything wrong. For this camera was correct from the word go.

Sure, there have been some minor changes. We changed the style of the focusing lever so it harmonizes with the shutter-release bar. We changed the color contrast in the rangefinder slightly. But that's about all. Except for the price. That we changed to \$75. And that makes the Kodak Signet 35 the biggest bargain in miniature cameras today. It has the finest miniature-camera lens we make, a Kodak Ektar $f/3.5$, Lumenized; a ball-bearing lens mount; a precision rangefinder, and a host of other features your Kodak dealer would be only too glad to show you. See him soon.

Snap-action slide feed



This ingenious little mechanism is the snap-action slide feed from a Kodaslide Signet Projector. Don't try to figure it out (our photographer got so confused he pictured it upside down). The important thing is that when you push a slide in, this little unit drops the previous

the 13th floor

slide down and centers the new one in position so rapidly your eye can hardly follow the change. The new picture simply arrives before you are aware anything is changing. This is something to see; go down to your Kodak dealer's and see it. You are likely to walk out with a Kodaslide Signet 500 (\$72.50 and \$79.50) or a Signet 300 (\$59.50). Which is just what you should do, if you want to see your 2 x 2 color slides projected at their best.

How big will stereo?

We sat in on a hot discussion recently. About stereo cameras. One man was betting that, by 1958, there will be a third of a million stereo cameras in active use. Another was betting on a million in the United States alone.

Privately, we think it's anybody's guess. But we can safely voice one opinion: if stereo *does* grow to the million level by 1958, the new Kodak Stereo Camera will have a lot to do with it.

Why? Because this Kodak Stereo Camera is just what's needed to blow away the fog of theory and make stereo



a pleasure. It takes the emphasis off esoteric talk and technical maneuvers, and puts the stress right where it belongs—on good pictures. It's fast in operation, it's a delight to handle, it prevents errors, it gets the picture while people with other stereo cameras are still trying to measure how far it is to the subject. And it's priced at \$84.50.

If you're lucky enough to own a Kodak Retina IIIc Camera you have a self-timer built in. If not, don't be too unhappy, because a Kodak Auto-Release will do

the same for any camera with a cable release socket. Costs \$3.86.

From here to infinity

In pursuit of the fast "f" number, you may have overlooked the other end of the scale. Close down to the smallest opening your camera has, and you get those vistas with grass at 3 feet and pine forests at miles, all sharp as a tack.



"Crescendo perspective" we've heard it called.

It used to be that such scenics called for tripods and such. No more. Load up with Kodak Royal Pan or Tri-X Film (daylight rating of 200), stop your camera all the way down. You can still shoot at speeds fast enough to eliminate handheld motion sickness, you get every inch of field depth your camera can give you, on a negative you can blow up and up.

Starting point—a package of Kodak Royal Pan Film or roll of Tri-X Film at your Kodak dealer's.

No broomsticks

We note, as a matter of interest, that Kodak's nineteen-story headquarters building at Rochester has a thirteenth floor. This is fairly unusual in tall buildings, where the floor numbers usually step blithely from 12 to 14. It proves that Kodak is not superstitious. As a matter of fact, we said good-bye to magic and superstition many years ago, when the Kodak Research Laboratories were established.

We agree that films as fast as Kodak Tri-X and the new-type Ektachrome

Films seem like witchcraft; that lenses as sharp as the Kodak Ektar Lenses smack of wizardry; and that the superb



quality of such papers as Kodak Medalist and Opal may suggest we have a few senior-grade thaumaturgists in our midst. Not so. The lenses are pure mathematics (generated with the aid of some extremely fancy electronic computing equipment). The films and papers represent a high order of physics and chemistry. Our laboratory people wear white lab jackets, not alchemists' robes; and they ride on slide rules, not broomsticks. We think science is better than Hecate, and research is better than Merlin.

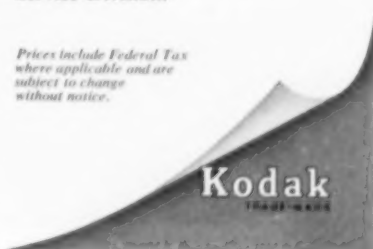
(By the way, the Research Laboratories are not in our nineteen-story building. They're too big, and are away out at Kodak Park, where the films and papers are made.)

Quick and timely

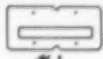




► Do your enlargements take too long to dry? That's because regular paper soaks up a lot of water. But *Kodak Resisto Rapid N Paper* (with its special water-resistant base) gives you a dry print in 7 or 8 minutes. Speed and other characteristics are the same as Kodabromide; the price is only a little higher. Finished prints are *tougher*, too; will stand more wear and handling than other prints. Try some.

► New free folder about big translucent paper prints for rear illumination, commercial display, etc.—black-and-white, toned, or hand-tinted. Title: *Translucent Photographs with Kodak Translite Enlarging Paper and Kodak Translite Film*. Ask our Sales Service Division.

Prices include Federal Tax where applicable and are subject to change without notice.



EASTMAN KODAK COMPANY, Rochester 4, N. Y.

HOW THE IMAGES MAY BE POSITIONED ON THE FILM-EACH LARGE SQUARE PORTRAYS ONE HALF OF A STEREO PAIR-DIGITS WITHIN DENOTE MASK NUMBERS.		
POWERS' MASK NO.	SCENE IS DIVIDED.	PLACEMENT OF IMAGES WHEN USING A COMBINATION OF MASKS TO PRODUCE 2 TO 9 IMAGES ON ONE FILM.
 #1	TOP BOTTOM	#1 MASK IS REVERSIBLE FOR TOP AND BOTTOM HALF OF PICTURE-IT PRODUCES HALF OF A PERSON PLUS MANY VARIATIONS. MAX. 2 IMAGES.
 #2	LEFT RIGHT	<div> <div>1-2 1-2</div> <div>1-2 1-2</div> <div>1</div> <div>2 1-2</div> <div>1-2 1-2</div> <div>2</div> </div> #2 WITH #1 GIVES 3 AND 4 IMAGES.
 #3	LEFT RIGHT #3 USED ALONE GIVES 3 IMAGES.	<div> <div>1-3 1-3 1-3</div> <div>1-3 1-3 1-3</div> <div>1</div> <div>3 1-3</div> <div>1-3 1-3</div> <div>3</div> </div> #3 WITH #1 GIVES 4 AND 5 IMAGES.
 #4  #5 REVERSIBLE	<div> <div>5 5 5</div> <div>4 4 4</div> <div>5 5 5</div> </div> USING #4 AND #5 TOGETHER GIVES 9 IMAGES.	<div> <div>5 5 5</div> <div>4 3 4</div> <div>5 5 5</div> <div>3 4 3</div> <div>4 4 3</div> <div>3 4 4</div> <div>4 3 3</div> </div> #4 AND #5 WITH #3 GIVES 5, 6, AND 7 IMAGES.
		<div> <div>1-3 1-3 5</div> <div>5 1-3 1-3</div> <div>5 1-3 5</div> <div>1-3 5 1-3</div> <div>5 5 1-3</div> <div>1-3 4 4</div> <div>5 5 1-3</div> </div> <div> <div>1-3 5 5</div> <div>1-3 4 4</div> <div>1-3 5 5</div> <div>1-3 5 1-3</div> <div>5 1-3 3</div> <div>5 1-3 4</div> <div>5 1-3 5</div> </div> <div> <div>5 1-3 1-3</div> <div>1-3 3 5</div> <div>1-3 3 4</div> <div>1-3 3 5</div> </div> #4 AND #5 WITH #1 AND #3 GIVES 6, 7, AND 8 IMAGES.

LOUIS W. COPITS, MT. VERNON, OHIO.

Multiple Exposures in 3-D

By Louis W. Copits



Fig. 1

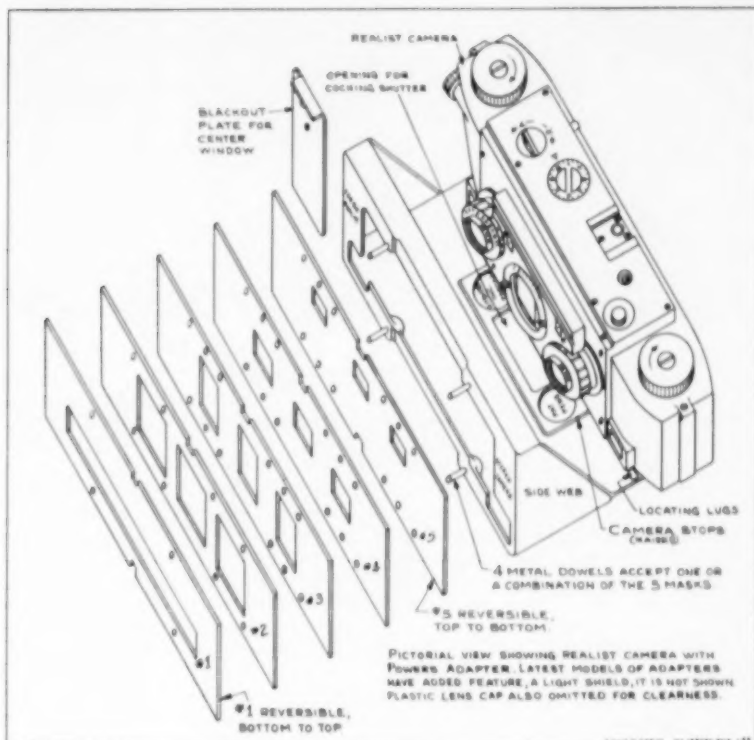


Fig. 2



Fig. 3

The "split screen" is certainly not new, you could buy a cap for your box camera before the turn of the century. It was a mainstay of Hollywood mysteries and comedies for years. To do it in stereo is not more difficult, if you have good equipment. Even then, you must be sure everything is just so, and learn the proper relationship between f number and width of fusion line. Read this, then try it.



Having gone through various stages of photography including pictorials, camera club, amateur home movies, and a commercial studio for ten years the writer now does most of his photography in the medium of stereo trick photography making *deliberate* double and vari-multiple exposures, the same person in the picture not only twice, but four, five and even six times and in three dimensions in the form of color slides which, having relief, space, and amazing realism convey a tremendous impact to the person either viewing the slides in a hand viewer or seeing them projected on a screen.

Accidental double exposure is merely carelessness and confusion. In planned multiple exposures you must do some thinking to make them highly effective, and it isn't at all difficult. Many old timers will recall the split mask which has been used for years, it was a slip-on type of cap with a portion cut out.

However in using a Realist for *all* my multiple exposures in trick photography I confess that I use a "Powers" Trick Adapter which incidentally is the only such adapter now being manufactured for trick work of this type in stereo. It is the brainchild of Henry Powers of Cleveland, Ohio. He is also making an adapter for the new Kodak stereo camera.

This adapter consists of an "L" shaped bracket (see sketches) which fits under and in front of the Realist camera. A tripod must be used for this type of photography. The adapter accepts a series of five trick masks which can be used either singly or in combination. A block-out plate is included for blocking out the viewfinder window on the Realist during actual exposure. This tool is made of a lightweight, high-impact, durable plastic. The masks are attached to the front of the adapter through a very ingenious arrangement of dowels and dowel holes all accurately aligned with respect to the lens openings in the masks. Suppose we proceed to set up and make some trick pictures using the trick adapter and masks.

Photo #1 shows the same boy in the picture three times. First, we need a *rigid* tripod, it can't be the spindly shaky

type as the camera **MUST** stay put. I also use a pan-tilt for quick and easy lining up vertically and horizontally. The camera must be level. The Realist camera will nest on the bottom of the adapter and is self-centered between two locating lugs at the sides. The camera and adapter are fastened as a unit to the pan-tilt and leveled by means of adjusting the tripod legs. The camera was adjusted to include all of the car with a little to spare on each end. The rangefinder was used to arrive at the correct focus distance, a meter reading taken, exposure adjustments made and then mask #3 was attached to the front of the adapter using the center portion of this triple mask. The subject was positioned exactly in the center of the viewfinder, mask, and car. By the way, you get only what you see through the viewfinder opening of the mask. Covering the viewfinder window with the block-out plate, the exposure for this portion of the photo was made, however the film was not transported at this stage. Next the subject was moved to the right to the front of the car, the hood of the car was raised for variety. The mask was shifted to the right for the right hand exposure, block-out plate covering the viewfinder window of the mask and the second exposure was made, and the film was left alone, not transported.

Next the boy was asked to stand at the rear of the car, the mask for this portion of the photo had to be shifted to the left. These directions as to left and right are to be interpreted as for the operator standing in back of the camera. Now with the boy in place, the trunk lid was raised for variety again and the third exposure was made. The picture being completed, the film was now transported. One word of caution, these shots should be attempted outdoors only when you feel sure that the light will not change during the procedure, it must be constant if all exposures are to be alike, obviously.

These multiple exposure pictures require no scissors, paste-ups, no retouching or air-brushing since all the trickery is accomplished inside the camera during actual exposure and the nice part about it is that anyone having access to a Real-



Fig. 4



Fig. 5



Fig. 6

ist can do the same, you don't have to be a professional, just different.

Now let's try four on one film, photo #2. This photo shows a boy and car, with the boy positioned in four different locations. This photo required the use of two masks at the same time, numbers 1 and 2. The #1 mask consists of a long slot, horizontal, this mask happens to be reversible so as to have the slot above or below the center of the picture depending upon which part of the scene you are exposing. Mask #2 happens to be the one for doubles, two on one film, however when both are used together they will produce four on one film.

The procedure is the same as for the previous photo. With both masks in place, again you will get what you see through the viewfinder window of the masks. All you need to watch is to move your principal subject in some sequence and this is no great feat. Try to have dark areas fall at the vertical and horizontal fusion lines. In this photo as well as in the previous photo, the car absorbs the horizontal fusion line while the grass and tree absorb the vertical fusion line. Don't forget to use the viewfinder block-out plate and don't transport the film until after all four exposures have been completed.

Photo #3 is a little different than most trick pictures in that it shows a boy with the lower part of the body missing, this one is terrific when seen in 3-D, keeps them guessing. For this photo we used mask #1 which you know has the long horizontal slot and can be reversed so as to have this slot either above or below the center of the photo. We chose a park picnic table, the boy being seated on the table bench and leaning on top of the table. The mask was placed on the adapter so as to have the long slot at the top of the picture with the bottom edge of the slot cutting through the center of the thickness of the table top, as that is where we wanted our fusion line to fall, in a dark area. With all camera controls set, the viewfinder window blocked out, the upper half of this photo was exposed. The film was not transported. Next the mask was reversed so as to have the long horizontal slot below the center of the picture. The camera must not be moved between exposures, that is why we suggest a rigid tripod. The boy walked out of the scene and the lower half of the picture exposed showing only emptiness below the picnic table. The far seat falls in back of the cross members of the table. If you study this photo I'm sure you will soon come up with some good variations, using two people, upper half of one, lower half of the other person, or even upside-down shots.

Photo #4 is a little off the beaten path, slightly different, it was started like a double exposure, that is, the same subject such as the boy in the same picture twice, but at the last minute we decided on a switch. Using mask #2 which is for two on one film, we placed the car directly in back of the vertical post with the post cutting through the center of the car. The left hand section of the trick mask was used to

expose this portion of the photo. Next the mask was moved to the right, the car driven out of the scene and the boy placed in the right hand part of the picture and the second exposure was made thus completing the picture. Although the manufacturer of the masks does suggest a dark vertical or horizontal area to hide any fusion line in case there is one, we decided to take the chance and try this light color post for the fusion of the two separate halves and the fusion line is not in evidence, again attesting to the precision of the adapter and masks. This picture could also be made to show the front of the car in the left part of the photo and the rear of the car in the right hand part of the photo. Many of these multiple exposure pictures immediately suggest variations, many ideas can be expanded and your creative imagination seems to be the only limit as to what can be done along these lines. We have seen some wonderful examples of multiple exposures in stereo by others, many others will follow.

Photo #5. Here again we employed the light color in the vertical post for our vertical fusion line and the darker grass for the horizontal fusion line. For this photo we used mask #1 which was put on the adapter first, with the horizontal long slot above the center of the mask or picture. Next we attached mask #2 right over the top of mask #1. This combination permits 4 on one film. Both masks were positioned so as to expose the upper left portion first with the fusion line cutting through the center of the post and also through the horizontal center of the picture. After the first exposure, the masks were positioned to expose the upper right portion, as you no doubt guessed, the boy was standing for these two exposures. Next the boy was asked to stretch out on the ground and peer from behind the post. Mask #1, the one with the horizontal slot was reversed to bring this slot below the center of the picture area and mask #2 placed over it and to the right exposing the lower right portion. For the last exposure the boy changed his position, mask #2 was moved to the left, mask #1 remaining as it was for the third exposure, and this last exposure completed after which the film was transported. A real puzzler in stereo, can be done indoors using a clothes tree, a good picture to try when the weather does not permit an outdoor shot.

Photo #6. Shows four on one film, here again we used mask #1 with the long horizontal slot and also mask #2 which is intended for 2 on one film, both masks were used at the same time just as we did in the preceding photo. However in the photo under consideration, we did not use any vertical or horizontal bar or strip of anything to hide the fusion zones as we were anxious to see what would happen when the fusion zones were permitted to bleed into each other. These are self-timed shots using flood lights. This is the type of stuff sometimes used in opening news reels except that they have motion in all the areas containing pictures, sometimes a different shape but

(Continued at bottom of next page)

Everyone Is A Photo-Journalist

By William A. Price

Have you ever stopped to realize that if you take pictures you are a Photo-Journalist? Perhaps not such a good one sometimes but that part you can control.

Most of us build up in our minds' eye a particular type of individual when we think of photo-journalism. We probably think of him as a professional press photographer with a press tag in his hat which, incidentally is never removed from his head, indoors nor out. We imagine him as racing from place to place grabbing of sensational news shots of catastrophes, famous personalities, and cheesecake along the boardwalk. We have seen too many movies.

Actually, the photo-journalist and particularly the professional who has to make his living at it, is just an ordinary guy who does a wonderful job of telling stories with pictures. They may be headline news stories or features or what have you but the idea is that the picture tells a story that is interesting to somebody. The more interest it arouses in the more people, the better the picture.

Now let us consider how the rest of us fit into the pattern. We are amateurs, we take pictures for fun whether they be in black-and-white, color slides, stereo, or movies. This is our hobby and we spend our hard earned dollars on it before somebody gets them away from us for something else not as good. We say to ourselves that we take pictures just because we like to and for no other reason. Who says that we are photo-journalists?

This is where the discussion really begins. Do most of us realize why we do take pictures? I don't think that we do, and I keep saying "we" because I too am just an amateur who takes pictures for fun. But it goes much farther than just taking pictures because the actual taking of the picture is the least part of the fun. The developing, printing, mounting, editing, and so on, are still only part of the fun. The final result, the picture itself which is to be looked at and enjoyed and appreciated, is the culmination of all our hard but enjoyable work; that is what we look forward to when we take pictures for fun.

But we still haven't come to the end of the cycle. Let us consider what happens to these pictures that we are talking

the idea is along the same lines, each picture bleeding into another.

The preceding photos were all shot in stereo color and when seen in a 3-D hand viewer they pack that tremendous amount of impact that makes you appear to be glued to the viewer and impact is a mighty large factor in viewing 3-D slides, you either keep on looking or you quickly reach for another slide.

In the finished slides there are no visible signs of any trickery and the depth in 3-D merely adds to the confusion, humor, and success of the slides. In making black and white films from my slides and then making prints, some sharpness was sacrificed. Just recently I made a slide in 3-D showing nine different objects on one film. Prior to that I shot one subject nine different times on one film using 12 exposures to complete the slide. Six of the images are normal while three are in varying stages of sizes and distance utilizing that phase of stereo known as space control. If you are stalemated and don't know what to shoot then by all means try multiple exposures, it is interesting, amusing and convincing. You will be amused because it IS tricky, a challenge to your creative imagination. Your friends too will admit that it is a treat to be tricked.

about. We took them, we have them and we are looking at them. Is that all? It certainly is not because after we have gotten over our first excitement of seeing our own picture, we can hardly wait to show it to somebody else.

Now we are beginning to find out things about ourselves. We find hidden way back in our mind somewhere that the real reason we take pictures is to show them to somebody else. When you think it over, don't you agree? Mr. Picture-Taker, you are a photo-journalist.

When you show your pictures to other people you do it for a reason. Again, you may not realize this at first but the reason is much more than just pride in your work. From the viewpoint of the other person, you are trying to tell him a story through the medium of a picture. Perhaps not a complete story with villains and a live-happily-ever-after plot but at least you are attempting to make a statement that we can recognize just by viewing the picture. There again, you find that you are a photo-journalist, whether you tried to be one or not.

From here on things begin to sound familiar. We have been told and we have read until we hardly pay any more attention, that our pictures, to be successful, must make a statement, must tell a story. Isn't that just what the professional photo-journalist's pictures do?

Actually, we amateur photographers are trying to do just what the professional photo-journalists are trying to do only we are trying to do it backwards. Not all of us, of course, but plenty of us. Usually we see or get an idea from a picture and then try to build the story into it. The professional sees the story first and then tries to get a picture that tells it. Just because the desired subject matter differs sometimes between the two groups of us, does not alter the fact that we are both trying to do the same kind of job.

By using the professional photo-journalist's viewpoint, we amateurs who have automatically become photo-journalists also, can improve our pictures considerably. There is one simple thing to remember, "the story comes first." There must be some kind of story or why take the picture? In a landscape, for example, you see a beautiful view and you want to take a picture of it. Remember, the story comes first so you must decide what is so beautiful about this view. There must be something in particular which makes this different than any other view and that something, whatever it is, is the story. Once you have your story you are on your own, only you can decide how to tell that story with your picture. This same principle can be applied to most every picture that you take.

There is yet another of the professional photo-journalist's methods that should be adopted by the amateurs, the method of presentation. How many times have we taken pictures on a vacation or trip and shown them to others in a haphazard manner. Since the general story is a travelog, the subject matter should be arranged with a continuity, each picture making a statement of its own and in turn bearing a relation to the next picture, until the complete story is told. In the case of color slides it helps to have a title slide, possibly a subtitle or two and an ending slide. In movies these are quite well recognized as being important.

We amateurs can improve our pictures by bearing in mind the methods used in photo-journalism. We should remember and practice these methods, use them every time we click the shutter. They are our methods too because, you see, everyone is a photo-journalist.

"Careful preparation, *Ideas and Imagination* create good picture, " . . . that is the message of Francis Wu to portraitists who want to make better photographs. In fact, for what phase of photography isn't this sound advice?

While suitable equipment is necessary for the specific task at hand, it is merely used as a means to an end, something few amateurs seem to realize. In the making of this Portrait Pointers series, Wu employed only equipment and tech-

niques normally available to the amateur worker.

The camera was a 2 1/4" x 2 1/4" reflex with a long focal length lens purchased by Wu while on his National Lecture Tour of the U.S. in 1952. The negatives are unretouched and their quality such that 16" x 20" salon prints have been made from some of them.

The model is no professional but the daughter of Daisy and Francis Wu, Gwynn. She is a senior at Hong Kong University and under the guidance of her illustrious mother and father, is fast becoming an accomplished photographer and oil colorist.

While three electric flash units were used for illumination, portable flood and spotlights could easily be substituted for them with the same desired effects.

Careful preparation stems from the deep-rooted desire to create a truly worth-while photograph, as opposed to the hoping-for-the-best approach. Training one's eyes to see and mastery of one's equipment are mandatory in this.

Possibly a few people are born with fertile imaginations and the ability to create unusual ideas. But the most of us have to develop these traits by training which takes considerable time and energy. The unwillingness of many U.S. amateurs to follow this slow process has resulted in the declining interest in serious portraiture in this country.

Overseas, however, portraiture still retains a strong foothold. Photographers like Francis Wu find it a challenge that is unequalled in other fields. To reveal the character and emotions of the complex human being . . . to record the environment and times in which he lives . . . to arouse emotions by story-telling photographic means . . . all these are within the grasp of those who accept portraiture as something more than the transfer of one's physical features to a piece of emulsion-coated paper.

In these six portraits, Wu shows how the varying of lights, pose, costume, hair-do and the addition of props will change both character and mood.

#1. Gwynn is portrayed here in a simple and conventional manner. She is attired in a Chinese formal gown, her coiffure is modern and the unobtrusive earrings add a pleasing decorative touch. Highlights give modeling to the flat lighting of the face and the skin tones are well rendered. The light directed from the rear separates the subject's dark hair from the background.

#2. A Western type evening dress, a slight change in the hair dress, a necklace to break up the area of bare skin, a three-quarter head pose and lighting with more vigor are all combined to

present an entirely different portrait than the first one.

#3. Gwynn now has been seated in a rattan chair whose graceful lines seem to be woven into the subject itself. While the same gown is worn as in the preceding portrait, the draping has been

(See Portraits, page 51)



It doesn't seem we were there only three days, so much was packed into those busy hours. Talks, demonstrations, shooting sessions, a salon, plus the always pleasant meetings with old and new friends. There was a sad note, too, our sympathy for those who missed this chance to have fun, make pictures, see new wonders of the world exposed to view.

If you haven't guessed from looking at the pictures on this page, we're talking about the First Southeastern Regional of PSA, held at Silver Springs, Florida on May 20 to 22. The announced theme of the meeting was "Underwater Photography" but the acknowledged theme was "Have Fun" and we had loads of it.

General Chairman Herbert C. McKay, FPSA, DR for Florida, member of the Honors Committee, now resident in Eustis but formerly of New York, Hollywood and points midway between, had laid out a program that offered something for addicts of every Division of PSA with the possible exception of Journalism and Technical.

For CD there was the array of color-



Cmdr. Hooper, featured speaker of the Regional, tests an underwater movie camera in the deep hole at Silver Springs. He wears Aqualung and fins, trails bubbles from swimming, not from breathing. White sand near bottom of picture is over 60 feet deep.

Silver Springs Regional Successful

ful spots, many with flower arrangements prepared especially for us, because the date was between blossoming seasons, the Seminole Indians, the colorful tourists, the ancient cars with models in period costumes, the speckled fawns and the tame deer.

For movie makers there were even colorful title cards on posts all around the place so they could title as they shot. The flamingos in their delicate pink, the gaudy parrots, the colorful reptiles and the stately boats gliding on the Springs and river.

For the nature member, it was a question what to shoot first, plant or animal,

or both. And for the pictorialist, settings and models for tropical beauty, or novelty; jungles with wild monkeys, including two babies, palms to frame a vista or a close shot.

The stereoisit was in paradise with subject matter and compositions that led from here to there and back.

Perhaps we have slighted the journalist and the technician, because there was room for reportage, and the display of Fenjohn underwater camera equipment would delight user or engineer.

For the theme was underwater photography, whether you shot the catfish football game through the glass-bottomed

boat, or your friends swimming from the photo subs, or donned a mask or Aqualung and went into the depths with a submarine camera, the underwater possibilities were there for you to enjoy. (And when you get back North and see the small neighborhood drug store selling face masks, swim fins and snorkels you can't deny that this is a year for underwater!)

There isn't a better place to start underwater photography. We know whereof we speak, having made several underwater movies here and hundreds of still shots (but that was twenty years ago). It was here, at Florida's Silver Springs, that Johnny (Tarzan) Weismuller pursued the alligator which threatened his Jane (or should we reveal that underwater it was Ross Allen doubling for Tarzan?), it was here that many Grantland Rice Sportlights were filmed, where Esther Williams and Jane Russell and many others came to disport. (But to be real sneaky, the gal on our April cover, Ginger Stanley, did their underwater swimming for them as she did for us PSAers.) And it was here the Navy and the Air Force came to test underwater gear, and where makers of submarine cameras bring them for trial.

One who came back for our sake was Cmdr. Charles Hooper of the Navy, a photographer who shoots aloft and alow, either from planes or below the



Head table at the banquet. Bill Diehl, Lois Jarvis, Don Bennett, Herb McKay, Buck Ray, John Minor, Ross Allen. Speeches were brief, pleasant, food excellent.



The large windows of the movie sub let two shoot at once, the larger photo subs have a window for each of 12 passengers. This shot made testing the new Polaroid Pan.



Don Bennett, Herb McKay and Dick Heim look over the Salon in the Carriage Cavalcade. Photo by Bill Diehl



Red Seminoles, pink flamingoes and green parrots helped color many a slide.

surface, with three dramatic movies, the stellar attraction of the whole meeting. One film contained the underwater reenactment of the destruction of minesweepers sunk in Wonsan Harbor, Korea, a film to be seen next winter on CBS-TV. Here were shots of a giant fleet-type sub driving at the camera, then resting on the bottom a hundred feet down (no model this, a real sub), frogmen emerging from the escape hatch, the sub taking off with that choppy propeller passing only five feet from the lens! Watch for this, with the rest of the story in,

it should be as thrilling as any episode of *Victory At Sea*!

The second film was made up of random shots of undersea life, all kinds of fish, little fellows, barracuda, the tiger of the sea, sharks, eels, living coral. The wonders of the sea bottom.

The third was an unusual film, a production report on *Twenty Thousand Leagues Under The Sea*, showing how the scenes were made, the safety precautions needed with as many as 47 men on the bottom at once, and one shot of Cmdr. Hooper making like the shark attacking Captain Nemo. One odd effect was having the color camera come above surface suddenly, changing from the blue of the sea to the full color of the upper world. (This part of the program should be repeated in Boston, it was that good.)

The Salon was excellent. The prints were hung in the lobby of the Carriage Cavalcade, well lighted, nicely displayed. The jury did an excellent job as did the stereo jury. The rate of acceptance was higher than in older salons but this did not mean that the quality was any lower. This salon could well become an important one.

One thing about this Convention was unusual with PSA. It is the first time we have had a convention in connection with a commercial enterprise other than a hotel. There had been some reluctance to approve the site on the part of the Board since it did mean a departure from tradition. Those of you who have never been to Silver Springs may not know that this spot (described as "Florida's number one natural attraction" by *Colliers* magazine) is one of two headwaters in the world which can be navigated all the way to the source. The land around the Spring is privately owned and is managed by a firm whose policy has always been to make everyone welcome. They sell rides on glass-bottomed boats, run a restaurant and bathing beach, park cars for free and provide picnic tables for those who don't want to spend. There are several attractions on the grounds and nearby, including Ross Allen's Reptile Institute, Tommy Bartlett's Deer Park and the Carriage Cavalcade which are all operated on the same high plane. For our Convention all the attractions were grouped and for one fee we had free access to all, and to most of them as many times as we wanted to go in. In addition, special long trips on the photo subs and the Jungle Cruise were arranged for us, to provide better picture opportunities. All of us stayed in nearby motels.

Everyone had such a good time that plans are already being made for a repeat in 1957. It will probably be at the same time of year, when picture con-



Another Polaroid test shot, this of Ginger Stanley. Wouldn't know she was underwater.



Who's having the most fun, kids or deer?



Cmdr. Hooper prepares an underwater camera for a trial run. This one is French.

ditions are ideal and weather is perfect. (When your Editor got back to New York he stepped into a heat wave and seriously considered going right back to Florida to cool off!) Because of space limitations in the banquet hall and meeting rooms attendance will (See Regional, page 51)

Taking Movies on the Fly in Europe

By LeRoy I. Segall

My wife and I flew to Europe, all over Europe and back twice. We went tourist and in this class we were allowed to take only 44 lbs. per person free baggage. (The first-class limit is 66 lbs. per person.)

When films, tripod and camera equipment are added to necessary wearing apparel, the 44 lbs. (or even 66 lbs.) is not a lot of weight. One bright spot is that most airlines permit a traveler to carry a reasonably sized camera case with him on the plane without being weighed. This is not always true. When we returned to New York from Göteborg, Sweden, the girl at the weighing-in desk insisted upon weighing my movie camera. This gave us overweight and was very costly because the usual charge for overweight is 1% of the cost of the ticket for each pound overweight.

One of the heaviest photographic items is films, primarily 16mm. films. It is possible to purchase Eastman 16mm films abroad, especially black and white. It is more difficult to purchase 16mm Kodachrome films, particularly magazine load. Eastman 8mm color films seemed even scarcer than the 16mm. It is easiest to purchase Eastman movie films in England, France, and Italy. It is also becoming increasingly easier to purchase Eastman films elsewhere in Europe. Large quantities are not easily obtained, however, in the smaller cities. The prices for the film are much higher than in the United States.

So, the movie maker is faced with the decision of whether to take a goodly number of films along and pay overweight or purchase films abroad. I solved the problem by sending some films ahead by air freight and some by regular parcel post to myself, care of some of the foreign offices of our travel agency. It is only possible to do this in a few countries. I was able to send films in advance to Denmark, West Germany, and Austria. We were also told by Spanish authorities here that we could send films to Spain duty-free but this did not work out. Most European countries will permit a tourist to bring in any reasonable amount of film and camera equipment which accompanies him on entering the country, duty free. But they assess a high duty if the films or any other camera equipment is sent separately. Do not be alarmed when you reach Spain to be assessed a duty on your cameras. This is to assure that you will not sell the cameras in Spain and is refunded to you upon your departure. Be sure to insist that the refund is given to you in U. S. coin.

In sending films in advance I had to allow plenty of time to reach destination. Air freight is fast and not too expensive, but regular parcel post can take as long as 60 days. Since these regulations change it is better to check with the Consul or government travel agency of each country beforehand, especially for instructions how the packages should be addressed. Be sure arrangements have been made and confirmed with the recipient travel bureau abroad.

So much for preparations before departure. As one proceeds on the trip he accumulates exposed films and also the unexposed films he has sent ahead. He will again be confronted with the problem of overweight on planes in flying about Europe. So it is best to send the exposed films to be processed.

Since we use only Kodachrome and prefer having them processed in the United States, we arranged with various Eastman factory branch stores to send the films to the United States for processing. It is possible to get a list of these European stores. There is one in every important city. We returned our films air parcel post. It is possible to have Kodachrome films processed abroad, namely in England and France. Black and white films can be processed in many European cities. Eastman will provide you with the names.

Whether processed here or abroad, the films will be returned to your American address if you so desire. However, if the films are sent to the United States for processing (they can be sent by you direct) they must be sent to Rochester, New York. Arrangements should be made in advance with the Eastman people at Rochester. Personally I would recommend having an Eastman branch return the films to the United States rather than to send them direct, because of the possibility of difficulty with custom export regulations abroad.

A word of caution, foreign manufactured Eastman films sent to the United States for processing, are subject to a duty. Films made in the United States and sent here for processing are not subject to duty. But it is well to get instructions from Eastman on this in advance. I believe American-made films processed abroad and returned to the owner here are not subject to duty.

All in all, our flying trips to Europe and back and all over Europe were wonderful experiences. The planes are good, mostly American. Tourists flights and rates throughout Europe make flying very economical.

Using The Membership Directory For Travel

Several years ago we added a new feature to the Membership Directory, a Geographical Index. Soon after we started the Travel Aides. The two are combined in the 1955 Directory. If you will look at the back of yours, say page 112, you will see under Madrid, one Jose Nogue marked with a symbol "ff". The key to the symbols on page 1 tells you that ff means Travel Aide. Jose has offered the use of his darkroom, his rather fluent English and his knowledge of the photogenic parts of Spain to all PSAers who travel his way. To find him, look him up in the alphabetical section, it happens he is on page 46. You'll find there that he belongs to Color and Pictorial Divisions. That is a key to his interests.

Many of our members report using the Directory in their travels with much success. Naturally, since it is issued only once a year, it cannot be kept up to date. We record about 20% changes dur-

ing the average year. People move in the same city or to another city, and often they forget to tell Headquarters for months after they move. Incidentally, if you know your route, it pays to write ahead, especially to foreign lands, and let the members you expect to call on know that you are coming.

The Travel Aides have volunteered to advise you about their territory, most of them by mail, some in person. A stamped large envelope for their reply is expected. In writing foreign members, you can buy an International Reply Coupon at your Post Office for the same purpose. If there is no Travel Aide in the place you plan to visit, why not try writing one of the regular members there? All PSAers are friendly and glad to help. To be a Travel Aide, write Tom Firth, APSA, Trappe, Md., and tell him your interests. That gets you a Journal listing, too.

What To See In Boston

By Gerald J. Sanborn



Gloucester Richard C. Cortwright

There's always a host of subject matter in any Big City. Whether it's your first visit or your twentieth, you'll be thrilled by a trip through the museums that abound in the Hub of the Universe. Whatever your preference as to picture material, you may be sure that our museums will furnish it for you and your camera.

The Isabella Stewart Gardner Museum in the Fenway of Boston—just a short distance from the Sheraton Plaza—convention headquarters—has a notable collection of old masters, sculpture, tapestries, stained glass and other objects of art. These are all housed in a building of Italian style. The central court has an ever-changing display of flowers that should delight any color worker's heart. The public is allowed to photograph all of this beautiful area and arrangements can be made with the director to photograph the objects of art housed inside the building proper.

Close by is the Museum of Fine Arts which holds important collections of Egyptian, Greek, Roman and Near Eastern art—also of Indian, Chinese and Japanese art. There are period rooms including silver, tapestries and porcelain.



Nantucket Richard C. Cortwright

In the North End of Boston is the Museum of Science located at the Charles River Dam between the North Station and Lechmere Square. This new museum is the first in the country to combine natural history, science, industry and public health, and a planetarium.

The nature photographer will find thirteen varieties of New England snakes, a balanced aquaria of a variety of species of tropical fish, a giant model of a female common house fly 260,000 times life size, an awe-inspiring shot. There is a similarly enlarged swamp mosquito and a magnified model of the poisonous Black Widow Spider. The Museum also has a live Great Horned Owl, and a pair of live—and lively—porcupines.

In miniature diorama are picture possibilities galore! The Great Western Plains, Dall sheep, African water hole, Pacific coral reef. In realistic settings, a life-size white-tailed deer group. A black



Maine Fisherman Richard C. Cortwright

bear group and two cubs atop New Hampshire's Wild Cat Mountain.

The history of Man—in the diorama you can focus your camera back to 2000 B.C. and picture Swiss Lake Dwellers and, if you like, you may photograph the Pyramids of King Mycerinus—whose reign began in 2000 B.C.



"Spooky"

Crossing the Charles River, you enter Cambridge. Here you will find the University Museum (also known as Agassiz Museum), Harvard University, Oxford Street. It is open weekdays and holidays 9 to 4:30, Sunday 1 to 4:30; closed Fourth of July and Christmas. Exhibits: the following are included: Peabody Museum (listed separately), the Museum of Comparative Zoology; Botanical, Mineralogical, and Geological Museums; Ware Collection of Glass Flowers, fluorescent minerals, Zoological Hall and the collection of fossil plants. Admission—no charge.

The Ware Collection of glass models of plants represents the artistic efforts of two men, Leopold and Rudolph Blaschka. Perhaps in no other museum of the world is there a comparable collection. It is the record of the complete product of two artist-naturalists over a period of nearly half a century.

And the Peabody Museum of Archaeology and Ethnology, Harvard University, Divinity Ave., off Kirkland Street. Open: weekdays 9 to 4:30, Sunday 1 to 4:30; closed Fourth of July and Christmas. Exhibits: ancient and modern material from North and South America, Europe, Asia, Africa, and Oceania; miniature models of American Indian villages and activities; models of ancient cities and temples in Middle America and the Southwestern States. Admission: no charge.

Be sure to check with the directors for permits and rules which govern your photographic endeavors at each of the above. For transportation and further information contact Boston Convention Local Color Committee members, Carl and Jean Whittier.

What To See En Route

That this is written by a non-Bostonian will be evident as you read along. There are other parts of New England, and there are people who think Boston is *not* the hub of the Universe! But you can't avoid the acceptance by most historians of Boston and New England as the Cradle of our Liberty, and the acceptance of New England as a vacation

spot by millions of non-Bostonians every year.

New England is such a popular spot that the National Geographic Magazine for June devoted more than 60 pages to pictures and story about our Convention territory. We appreciate their cooperation with us and refer you to that excellent magazine for proof of the good

PSA JOURNAL



All the scenes on this page were made in Old Sturbridge Village, described in the text.

pictures which will become available as you drive towards Boston in October.

Naturally, the focus of your interest is going to be Boston from October fifth until the eighth. Except for those of you who fly above all the beauty of New England in October, and the few old fogies who will choose to travel by train when they could motor over peerless highways, most of you will drive and take pictures en route. It is to you that this is addressed.

Some of you will approach through New York City and the wondrous maze of parkways that let's you leave the Delaware River and not touch city street until you approach Boston. Some of you from the West will come by way of Albany, or further north through the Adirondacks. There are marvelous highways, but few pictures. The pictures are mostly off the beaten track. There are two notable exceptions. One is Old Sturbridge just east of Springfield, Mass., the other Mystic Seaport near New London.

To make the most of the picture op-

portunities on your Convention trip, may we suggest a program like this: Saturday, the Berkshires, beautiful foothills in western Massachusetts, with color and vista everywhere you go. Sunday, Old Sturbridge, charming old town recreated in the style of the 18th Century, where ancient crafts are plied, where the craftsmen are used to posing at their tasks, where a covered bridge has been captured and anchored for photographing from several angles, where a New England Meeting House raises its spire without benefit of telephone wires, one of the few. From Sturbridge take Route 12 through Norwich in the direction of New London and on Monday visit Mystic Seaport, huge outdoor museum where the last of the great whalers lies firmly moored, where the Joseph Conrad, tiny full-rigger stretches spars to the skies, where the old counting house looks as if the master had just left for lunch. There may be a special treat here for PSAers, we'll let you know next month.

Monday night into Boston and prepare for the Plymouth trip on Tuesday,





George F. Johnson, FPSA, formerly Chairman of the Color Division, who will preside at a screening and discussion of the PSA Permanent Slide Discussion. Rev. Joseph R. Swain who will present "Ballet of the Seasons". Robert Goldman, APSA, who will preside over the nature and color slide clinic, the panel analyzing some of the slides which were rejected.

Dick Bird, FPSA, will present a film "Alphabet of the Outdoors". (Lower row) John P. Weber, Jr., one of the panel on magnetic recording. Mr. and Mrs. J. Donald Sutherland, famous for their bird movies. Dr. Harold E. Edgerton, FPSA, inventor of high speed electronic flash who will talk on flash at the bottom of the sea.

or meet the crowd in Plymouth and do the first New England settlement with them.

Thursday, the trip to *motif number one*, Cape Ann, Rockport, Gloucester and the rest, with models and a real New England Clambake, the Convention Outing.

Then after the Convention, where to? You might try Buzzards Bay or the Cape. You may want to head up the Maine Coast, Down East they say in New England, or it might be the White Mountains, or Vermont, you might even find Newell Green's *motif number two* and get yourself some salon pictures.

Wherever you turn in New England you will find picture possibilities no matter what your interest . . . scenery, houses, antiques, beaches, boats, mountains, moderns, just name it and some one at the Convention will tell you where to find it. And don't let distance discourage you. Comfortable driving time from New York to Boston is four or five hours. Boston to Canada is not much longer. Keep plenty of film with you, be prepared to use a lot, and you will have pictures for the year ahead.

TD Program set

The Technical Division is sponsoring a

double-barreled program during the Convention. A portion is devoted to the presentation of papers on photographic and related subjects, a portion to technical papers of wide and popular appeal and a portion to "service" programs designed to aid the entire membership in the solution of their technical problems and difficulties.

Symposia will be featured on Wednesday, Friday and Saturday. There will be a

symposium on processing and finishing, both b&w and color, which will interest both professional and amateur processors of sensitive materials. Thursday morning will probably be devoted to a leisurely TD breakfast.

On Friday, in addition to the general papers session there will be a super clinic staffed by representatives of all large manufacturers and moderated by Tim Holden. In the afternoon Ansel Adams, FPSA will present a paper on the use of new Polaroid materials in illustrative photography.

Some intriguing titles of papers include "Measuring Depth in Electron Microscope Stereo Pictures", "Photographic Type Composing" and "Standards for High Speed Flash". Two of the featured speakers, Dr. Harold E. Edgerton and Dr. Edwin H. Land are sponsored by TD.

Saturday morning is being held open for trips and visits to nearby labs and manufacturing plants and if time permits, there will be another papers session on Saturday.

Trips and tips

There will be one big outing as usual on Thursday, with no competing events on the program. It is always so at PSA Conventions. But New England has so many attractions for folks who don't live there that we want you to be sure and not miss any of them. With the Convention in the heart of Boston, you will be within walking distance of many historical sites, places that will be familiar from your history books. Places you can visit between program spots, many of them indoors (in case it rains) and many of them good picture material even if it storms!

You want to plan your trip to make the most of this opportunity, and assuming you will drive in, plan your trip to enter New England by one route, leave by another. Don't forget that October is when the hills are clothed in color, when New Hampshire, Vermont and Maine are ideal, with zippy days and cool clear nights, when even Nova Scotia is not too close to winter for camera fun.

There's Cape Cod nearby, picturesque (See Boston, page 51)

Cover Picture

If all the salon acceptances taken on this one hillside up in Vermont were laid end to end they would reach from a point eight feet in front of the camera to infinity. The spot may be known to the inhabitants as Clarence Smith's pasture but to photographers it's the Brownsville Birches, and the versions have been numberless and varied because it's an exceptional spot for pictures as many a salon exhibitor can testify. Unfortunately the passing years have been rough on the birches and some of the original vistas which made the spot famous are no longer there. A lot of good shots are left, however, both in b & w and color for fall shooting, and PSAers swinging around through Vermont going to or from Boston may want to have a look and find a version of their own. It is a third of the way up the state in the eastern part a few miles off

Route US 5. To reach the place, you leave Route 5 a mile above the village of Ascutney, Vt., if you are driving north, or at Windsor if you are heading south, and go to Brownsville. At Brownsville continue straight through on the paved road towards Felchville. Less than two miles beyond Brownsville a dirt road forks to the left and in the corner you will see the small stone house with the big barn behind it, the ones in the picture above. That's it. The birches with their famous view are off to the left of the dirt road. The owners of the property live in that big white house just up the side road and a request for permission to go up on their hill and take pictures will undoubtedly receive a cordial assent. They have had years of practice getting used to photographers!

—NEWELL GREEN, FPSA.

Let the Little Man Win

By Barton King, APSA

All too often we read editorials, letters to the editor, short articles, etc., deploring the fact that beginners in a camera club do not stand a chance to win monthly print and slide contests. It is assumed that a small group walks off with the prizes every month. I cannot see unanimous approval of this contention. This condition is a deplorable and disheartening one and should not exist in any club. My seven years in camera club work, including offices of program chairman, print director, vice-president and currently as President of the Cataract Camera Club in Niagara Falls, N. Y., has given me the experience to voice an opinion in this matter and offer suggestions to improve the condition. The backbone of a successful camera club is interesting programming and enthusiastic competitions (print and color slide). The latter will be dealt with solely. It is essential that a system be formulated to help and encourage the beginner and still not remove initiative from the experienced worker. The greatest number of members should share the prizes. Many factors have to work together to keep everyone happy about the competitions and each shall be discussed.

First, as many classes as possible should be set up to even off the competitions. Turning to the black and white print makers, the beginners compete by themselves in the Tyro Class (or Class B). They are limited to prints of 8 x 10 size. Thus they can concentrate on subject matter and technique and not have to worry about handling large size prints and investing money in equipment for handling these prints. Too, the expense, of making several extra prints and doing a little experimenting in the darkroom, is not a factor. The little more advanced workers compete by themselves in, say Class A, print size limited to 11 x 14. The Club's experts or exhibition workers or equivalent are in the Senior Class, print size unlimited. Most clubs would only find a half dozen or so members in the latter group. Nevertheless they must be by themselves or many Class A workers would never win and stop making prints or leave the club. In the Color Slide competitions, a similar division would be necessary, say Tyro Class for beginners, then advancing to Silver Class and then to the Gold Class. The number of classes actually set-up would depend on the size of the club. But it is up to the executive board of the club to set up as many classes as possible to even off the competitions.

It is up to the experienced and older members of the club to help and encourage beginners by giving personal constructive criticism to prints and slides and help in those little problems that pop up. The "experts" should not strut around like peacocks and pooh-pooh "little" 8 x 10's brought in by the beginners.

Stickers are given each month to the top winners in each class. The importance of these little pieces of paper should never be minimized. I have heard experienced photographers act very indifferently to beginners who were proudly displaying their winning print and sticker. The result was disastrous. Have you ever watched a beginner when it was announced that his print was a winner, his first winner?

His face beams and you can almost feel his thrill. And that sticker will be cherished more than a hundred dollar bill.

Secondly, the judge or critic for the evening is an important person in this matter insofar as encouraging the beginner to continue with his efforts. The judge should be emphatically instructed (although this should not be necessary) to go easy on the entries in the Tyro Class. There has to be a kind word uttered and some good point found in every entry of a beginner. Of course the judge must point out defects and offer constructive criticism. I realize this is a touchy situation. You can give a beginner the impression a print is a winner when it is not. Yet the impression *must* be left that his efforts were not futile. When the night's judging is finished, it must be unanimously felt that the judge was not "cruel."

Thirdly, the number of entries must be controlled so that the judge has enough time to comment on all entries. This has become a problem in color slide competitions. One night at a club meeting there were a hundred slides entered. It reached the point where the judge could only say "In" or "Out." Later, several club members in the beginners group told me how important they felt the judge's remarks were. They emphasized how such remarks had helped their photography. A meeting of the club's executive board resulted in cutting down the number of slides per member allowable.

Fourth, compensation for winning efforts should be made. This should be made in two ways, material and statistical. As previously mentioned, stickers should be awarded to winning prints, and for color slides inexpensive ribbons should be given. Points are awarded each month to those top winners in each class. And in addition each print and slide entered receives one point. Thus the beginner (and also the more advanced) is awarded for an effort that has been, perhaps, beaten because of stiffer competition. The cumulative point scores for the season are printed in the club bulletin and/or announced each month by the Print and Slide Directors.

Which brings us to the end of the season and the annual print and color slide competitions. With the aid of the club treasury and a few local photo dealers, awards can be set up for this annual show. These could be small cups, medals and in addition, even inexpensive ribbons. Thus the top print and slide makers in each class would receive a cup, the runner-up a medal and ribbons to a few honorable mentions. All these are cherished as tokens of accomplishments. As an aftermath, it is the duty of the club's executive board to review the progress of all print and slide makers. Those showing improvement and more competence are advanced to the next class. A strict advancement by mathematical devices should be frowned upon. These promotions are essential to keep the competitions even and fair.

Beginners must be given their importance in monthly competitions. You will find, that beginners are encouraged if given a chance. You will also find that the competitions each month in their own group becomes not only keen and enjoyable, but anticipated.



Vermont Landscape

1955 Louisville

Robert V. George

Summer Salon Section

Selections from the Salon Catalogs

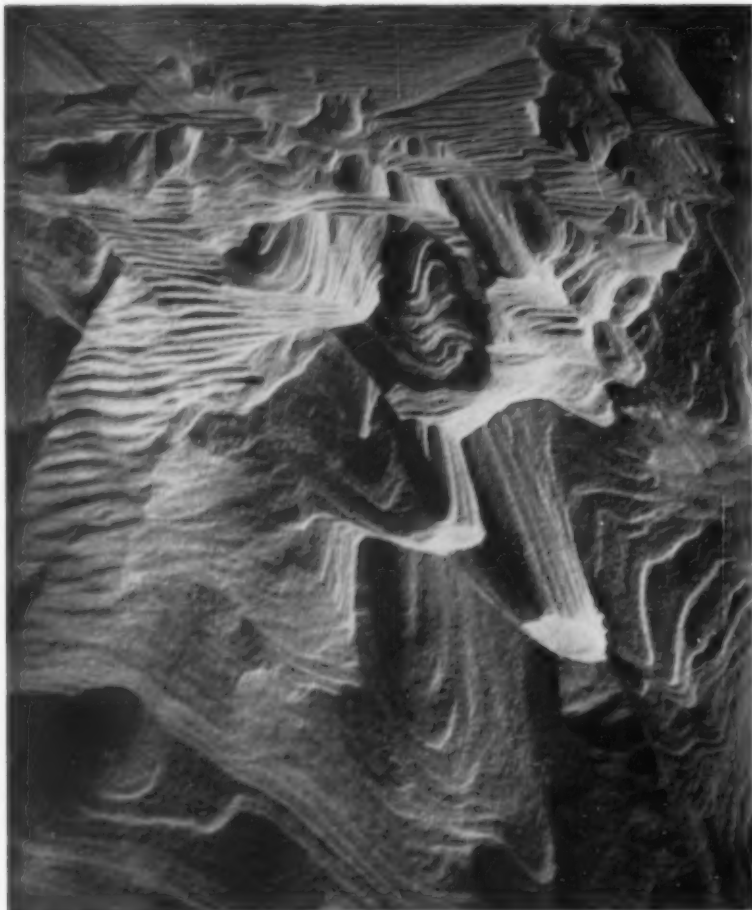
Mackinac Bound
Art H. Oehl, ARPS

1955 *Wilmington*



Chief Walking Buffalo
Wallace M. Foster

1955 *Wilmington*



Fantasia

Arthur M. Underwood, Hon. PSA, FPSA

*Rochester Medal of the
1955 Rochester*



His Silver Goblet

Joseph Denfield

1933 Louisville



Bird Parade
H. A. Thornhill
1955 *Wilmington*



Boys and Girls

1955 *Rochester*

Thomas Veris



Shore Leave
Ken Willey
1955 *Pittsburgh*

JULY 1955



Sure Footed

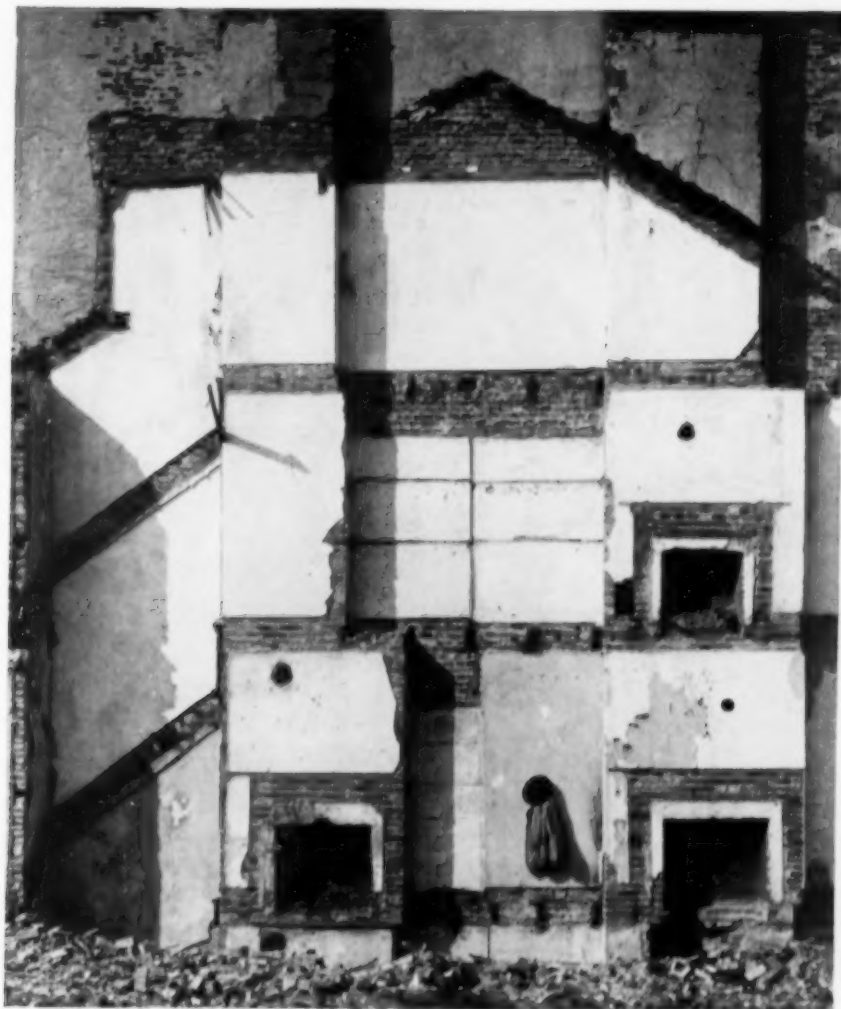
1935 Pittsburgh

Dr. John W. Super

Adventure Time
Roland W. Anderson

1935 Wilmington

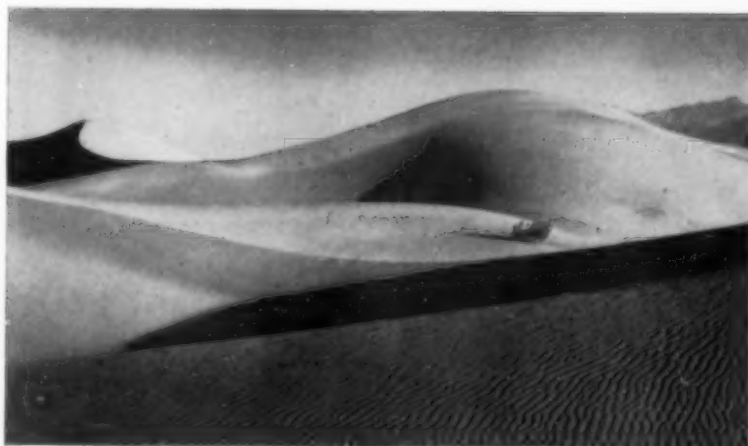




Open House

Awarded Fraprie Memorial Medal of 1955 Boston

A. Aubrey Bodine, FPSA



Surging Sands

Challiss Gore, APSA



Sodii Nho-Thiet

1955 Louisville

Kelly L. Toulbee

California #1

Lloyd Robinson, Jr.

Awarded PSA Color Division
Medal at the 1955 Boston



PSA JOURNAL



Treed

Rochester Medal of the 1955 Rochester Salon

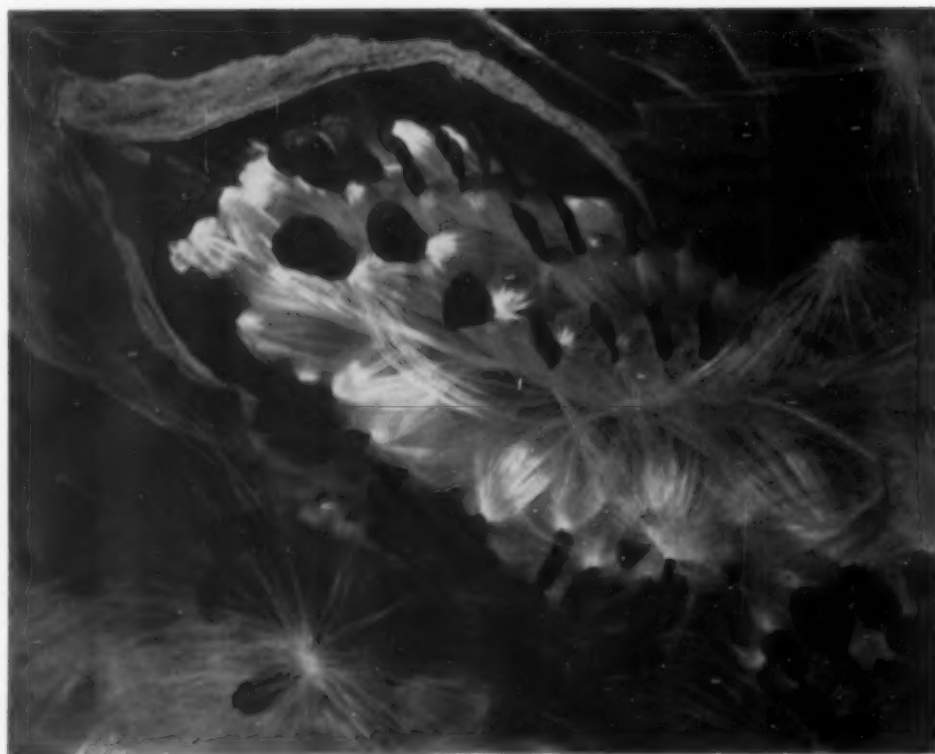
Joseph Van Wormer



Homestead

John Kubilis

*Rochester Medal
1955 Rochester*



Nature's Silk

Rochester Medal, 1953 Rochester

Rick Warner



Fog in the Fork Trees

Certificate of Merit, 1953 Rochester

Jack V. Kilpatrick

Johnny Appleseed's Mail Bag

Glad to see all you new folks in PSA, especially the big mob of filmers who came over from ACL. Maybe Johnny can help you out sometime. You see, it's this way. They run a list of who to write to in PSA for almost everything, but there is always something cropping up that you can't figure out who might have the answer. That's where Johnny comes in.

Johnny isn't one person, he's the spirit of cooperation that has always made PSA tick. This part of him knows all about one thing, that part knows another. Among all of us, we know just about everything. So if you have a problem, just drop a line to Johnny Appleseed, FPSA, 2005 Walnut St., Philadelphia 3, Penna., and Johnny will see that the right person gets it to give you your answer. If your problem is one that might interest a lot of people, you might find it here in the Mail Bag.

JOHNNY APPLESEED

Whither away?

I've been a member of PSA for about a year and must confess I haven't done much for the cause. I'm anxious to see what I can do. I've come up with a few pictures that seem worth keeping. Should I send them to exhibitions? Should I send them to someone for criticism or evaluation? And how should I send them?

Another thing concerns my education in photography. After I get out of the service I'd like to go to a school preferably in the east. Which one would you recommend?

APO 757

Charles W. Kile, Jr.

Since you belong to PD, there are two things you can do. You can send your prints to Dr. John W. Super for a critical analysis, or you can join a portfolio, though the latter is sometimes difficult to arrange for APO addresses. You'll find Dr. Super's address in the Services Directory, page 56 and the portfolio address is there also.

Johnny can't recommend a single school, but under separate cover you'll get a small list of schools.

Etchadine

Did that fellow in Australia ever find out where to get Etchadine? I'd like to know, too. V.J. Calif.

Yep, he found out. Etchadine is made by Jamieson Products Co., which used to be in California but is now located at 9341 Peninsula Drive, Dallas, Texas. Anyone interested in print modification can write Mr. Paul Jamieson at that address and he will send all information.

Dust

Dear Johnny:

Some time ago you wrote about controlling dust on slides. Why didn't you mention Plasti-Tak which lifts it right off the film while you are binding them up. The darned stuff works. You can keep right on using it, too, just fold the dirt inside and you have a fresh surface. Charlie Brooks

If dust is among your problems, write Charlie at 1514 Aster Place, Cincinnati 24, Ohio. Charlie, the one-man photo industry, also makes the Brooks Flashfield and the Duo-Slide File.

Competitions

Dear Johnny:

Is it possible for a slide to receive 4 Honorable Mentions in the "B" section of PSA Color Slide Competitions during one year, from four different exhibitors? R.O.M.

Mich.

Johnny asked Lloyd Robinson to answer this one and Lloyd says that any slide which wins an award or an Honorable Mention in the monthly competitions of the Color Division is forever ineligible to be submitted the same year or any other year. The purpose of the competition is to give new slides a tryout. The same rule applies to the Interclub Competition and also to the Nature Division competitions.

Information please

Dear Johnny:

I am a new member and would like some information about the services of the Pictorial Division.

JULY 1955

such as Exhibitions, Instruction Material, Personalized Analysis and Portfolios. F.A.G. N.Y.

Answer by Stella Jenks, APSA. Portfolios you will find to be a rewarding experience. In a typical Portfolio Circle there will be several members who are just beginners, and several who are quite expert, including the Commentator. If you have a problem, they will help you. They will become staunch friends and you will get a terrific thrill when you meet them face to face at a Convention. In sending your prints around a Portfolio Circle, it takes about four months, and if you want quick comments on a print, you might like to send it to Dr. John W. Super in Detroit. When you feel ready to submit your work to exhibitions, you will find a list of them on the Exhibitions and Competitions page of the Journal each month. Write the person listed for forms which contain all the rules, labels and other data.

Answer by Johnny. New members are often reluctant to address themselves to Division officers. Johnny is always ready to act as intermediary until the new member finds out that it isn't necessary, that all PSAers are warm and friendly folk, always ready to help any member with his problems. That's why the Editor of the Journal lists the names and addresses of those who head up all the services on the last page of the Journal each month. The Division Chairmen, Zone Directors and heads of all active committees are listed on page four, in the Board of Directors, and you will find their addresses in the Membership Directory. Also in the Directory you'll find listed the names of all members of Division Executive Committees. Take your problems to them and you'll get the answers. If you are timid, or can't quite decide who can handle your problem, write Johnny.

How do I start?

Dear Johnny:

I am a new member, very green and very anxious. I would like explicit information about intra-division competition and contests. All this may be in the Journal but maybe I just can't comprehend what I read there. What about print criticism, not contest prints, but personal prints I would like to have examined and criticized?

H.E.S.

Miscellaneous

This is a case of not knowing our jargon. I don't have the dope at hand on the Divisions you named when you became a member so I'll have to speak rather generally. On the Competitions page in the back you'll find some of the intra-division contests listed. In some cases these are open to non-members of the particular division on payment of a fee. (You can join any Division by paying a dollar extra.) There are other competitions which are listed in the Division Bulletins. For rules and other information, write the person whose name is listed.

Now for the rest of it. Look at page 56, the Services Directory. Under the Pictorial Division listing you will find "Personalized Print Analysis." Under Stereo you will find "Personalized Slide Analysis." If you belong to the Pictorial Division, send your prints to Dr. Super. If you belong to Nature Division, and they don't list such a service, write the Chairman, Willard Farr, APSA. (You'll find his address in the Membership Directory) and ask him if the Division has such a service. Or in the case of Color, write Paul Wolf, Chairman of CD.

It may be that you could derive benefit from the Portfolios and other print and slide circuits where you will find up to a dozen other members offering suggestions and criticisms on a very friendly and personal basis.

The only requirements are that you are an individual member of PSA, and that you are a member of the Division offering the service and in some cases you pay a slight fee for the circuit or portfolio, plus the shipping cost. These services are not available to club members unless they are individual members of PSA also. The club services are listed separately and operate on the same general basis, but with the club as a unit.

Filing system.

Several of our club members have requested information about a good, simple, negative filing system, one that will work for the average club member. Some members recall that such a system was written up in one of the magazines, he thinks it was Camera, about 1938. Can you give us any information?

J.E.K.

N.M.

Johnny's file of photo magazines doesn't go back that far. Some of our members have offered to write up filing systems for the Journal but they never seem able to find the time to do it! Why doesn't your club make this a project? Let a group of members study all the systems they can find, even those used by professionals, and work out a



Johnny Appleseed, J.P.S.A.

system that can be used not only for negatives, but for color slides and movie scenes as well.

Many photo-illustrators, mostly those who use 35mm or 2 1/4 x 2 1/4 cameras, cut their films into strips nearly 10 inches long, print them side by side on 8 x 10 sheets of paper, write roll and negative numbers on both film and print. They then file the "sheets" in ring binders which may be labeled by year, subject matter, or roll numbers and file the films in envelopes carefully marked with roll numbers.

When your club project is complete, why not write it up for the Journal?

Animation

Dear Johnny:

I have tried some animation with my movie camera using cells on my vertical title. Results have not been good so far. If possible, would appreciate suggestions. J.M. Minn.

Happy to suggest you give up animation. That is, until you give Johnny some more dope on what results have not been good. What's wrong? Focus, drawing, flare, lighting, exposure, timing, wrinkles, spacing, action, back-painting, color . . . these are a few things that could go wrong. Johnny would like to help but you must either spell out the problem or send in your film so he can see for himself.

Charts wanted

Dear Johnny:

I've gleaned many helpful hints from your Mail Bag and now I need some help. Do you have time, temperature and gamma charts for Germain Fine Grain Developer for use with fine grain pan and also with Super-XX? H.W.R.

Calif.

Nope. We tried once to keep them. Then we found the Photo-Lab Index has full curves for most standard developers and films, not including the Germain formulas, however. I would suggest you write Germain Photo Specialists, 323 Broadway, New York 7, N.Y., and ask if they have such charts. Or maybe some other member has run a set of curves?

Hi-Lo Key

The Shutterbug CC wants definitions of high and low key in b&w prints and in color slides. A.K.

Mich.

Well, Shutterbuggers, the classical low key picture (which has been made) is the black cat in the coal cellar at midnight. At the other end of the scale we can think of two examples, a white cat on a white birch in a blizzard, but more appealing would be a picture of a platinum blonde in an ermine bikini on an iceberg. (Drinking gin and bitters).

Film

Dear Johnny:

I'm preparing a thesis on "Photographic Emulsion" and would like all the information you have on both the emulsion and the base. F.N.J.

Penna.

You'll find the theory of emulsions in Mees' "Theory of the Photographic Process," MacMillan, 1954; some practical aspects in "Photographic Emulsion Technique," T. Thorne Baker, American Photo Pub. Co. The chemistry of the base should be covered in any standard work on plastics. Nitrocellulose was formerly used but has been largely succeeded by the butyrate, although some cellulose acetate and triacetate is still used.

Buying guide

Dear Johnny:

Stationed here in Germany I'm surrounded by cameras and lenses at prices a GI can afford. What 15mm camera should I buy?

APD 230

R.G.

That's one piece of information Johnny never passes on. A camera is too personal a thing, and there are so many to choose from. The one I like might be poison to you and since no scientific test can positively say THIS is the best camera, how could Johnny. Ask your buddies for advice, but ask more than one, we're all prejudiced for and against any camera.

Busman's holiday

Dear Johnny:

Help me with my hobby. I am a bus driver but for 20 years I have been collecting pictures of interesting buses. Some of the pictures show the name and address of the photographer, some don't. Often I want more prints and write the photographer to see if he will sell them to me. Often the bus company is out of business.

How long does a photographer keep negatives? Is there anything binding in this respect? What happens when the client calls out or goes out of business? Is there anything wrong with asking the studio to sell me prints? Can you offer any suggestions?

10917 Chinoiserie St.
Whittier, Calif.

A. R. Harrison

There are few legal requirements about keeping negatives. Often the sales contract specifies that the negative remains the property of the studio but prints can be made only to the client's order. In other cases the negative is delivered to the client. Sometimes the photographer keeps them one, two or three years then throws them out. Nothing unethical about begging the negatives, or buying them. I'm running your address in case one of our studio members might have some to donate or sell. You might also write a short bit about your hobby and ask the publishers of the Commercial Photographer and the National Photographer to run it. They reach many more commercial studios than we do. You might even get swamped with negatives!

Underwater

Dear Johnny:

I am interested in underwater photography. Do you know of references wherein I might find the answers to some of the problems encountered?

New York

Lynn W. Throsh

John F. Stoner wrote an article on this subject for the Journal in the September 1953 issue. He not only covers exposure, color, turbidity and other photographic factors, but also the important question of safety for the photographer. Back issues may be obtained by writing Headquarters.

Exhibition Print Award

If you have been a successful salon exhibitor during the past year, it may pay you to check your record, for if you top the list on new print acceptances, a hundred dollars in cash awaits you.

The last of three annual Exhibition Print Awards, the gift of an anonymous donor, is announced, and the presentation will be made at the PSA Convention Banquet, at Boston, in October.

To qualify for this award, exhibitors should submit a complete record of each print, indicating where it has been accepted during the year (July 1, 1954 to June 30, 1955). This summary should be prepared in duplicate, one copy being sent to Loren M. Root, APSA, Chairman of the Pictorial Division, and one copy to C. A. Yarrington, APSA, Director of the Who's Who Listing. The summaries should be in the hands of these men on, or about, September 1, 1955.

Only new prints are eligible—prints that have not been exhibited in an International Salon prior to July 1, 1954.

The date of opening of the salon is the date governing the eligibility of prints for this award.

International salons eligible are black-and-white pictorial salons only; prints exhibited in regional or limited shows, in nature, or scientific salons, or color print acceptances, are not eligible.

Thurston tour

Camera clubs desiring to hear Len Thurst-

on's lecture, "Planned Action for Making Nature Slides," sponsored by PSA's National Lecture Program, are urged to make their decision as soon as possible.

Because this tour will only be of one month's duration, Mr. Thurston's itinerary must be limited to an area from St. Louis to the Atlantic. Better contact NLP Chairman Maurice H. Louis, APSA, if your club intends to book this intriguing instructional program which will be of benefit to color and monochrome workers, alike.

Don't let the word *Nature* scare you! You do not have to be an expert or specialist to enjoy this lecture program. Nature photography is within easy reach of all amateur photographers. It requires no special equipment or techniques. You need not step outside of your own home to make fascinating pictures for your own enjoyment or for exhibition.

Len Thurston, APSA, of Detroit, Mich., has been selected to sponsor the first nature lecture tour for NLP. Nationally known as an exhibitor, teacher and speaker, his two hour program can start your club year off with a bang. Bookings are now being accepted from eastern clubs for the month of October. For further details, write Mr. Louis at 333 West 56 St., New York 19, N. Y.

Nature Division Awards

The Nature Division will present two special awards at the Boston Convention. The Vogan award for proficiency in exhibiting nature slides, which was given for the first time last year, will be given again. Also a new award, of the same design, for proficiency in exhibiting nature prints, has been made possible by a gift from an anonymous donor. This will be known as the Nature Division Print Award.

Every Member Get A Member But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor.

NEW MEMBERS

APTON, Leonard, 1012 Lake, Chicago 7, Ill. 4'55 CNPST
George O. Bear
ASHSTON, Mrs. Thea, Haverneck Pt. Little Silver, N.J. 4'55 P
Walter H. Carr
ALDRICH, Malcolm C., 24 Broadway Ave., East Longmeadow, Mass. 4'55 CP
John A. Miller
ALLEN, Dr. George W., P.O. Box 3224, Nairobi, Kenya, Africa 4'55 P
Harold L. Thompson
ALLEN, Ralph W., 130 S. Willow Ave. Buena, Calif. 4'55 PT
Mrs. Lucille C. Boud

ANDERSON, Cecil, 44 W. 136th St., New York 37, N.Y. 3'55 P MC
ANDERSON, Miss Margaret, 809 E. North 16th St., Abilene, Texas 3'55 CNP
J. Howard Austin
ARIE, Dr. M. Ben, Dear Annet 11, Heredia, Israel 3'55 MC
ASCHMAN, Frederick T., 6022 N. La Jolla Ave., Chicago 32, Ill. 4'55 C
AUSTIN, Miss Isabella G., 13140 Froehner, Detroit 13, Mich. 4'55 CP
Andrey Grogdich
BAKER, M-Sgt. Geo. E., AF 1010070, Office of the Surgeon, Hqs. AMF, APO 633, New York, N.Y. 3'55 MC
DARER, Vernon W., 1408 N. St., Lincoln, Neb. 3'55 P
Stan T. Anderson
BANNETT, Miss Frances M., 2157 E. 26th St., Brooklyn 29, N.Y. 3'55 CP
Vincent L. Soblow
BARCLAY, Frank L., 630 N. Birch-wood St., Menomah, Ill. 3'55 P
Ralph M. Ashcroft
BARRANCO, Wm. S., 4401 Wilcox Ave., Chicago 30, Ill. 4'55 M
Alan J. Dale
BARTON, Raymond E., 680 Herd-land Ave., Campbell, Calif. 3'55 P
John F. Barnes

BASS, Mr. & Mrs. Roger, 13 Gran-ey Park, New York 3, N.Y. 3'55 CN MC
BAUER, Kurt, 5219 N. 25th St., Phila. 29, Pa. 3'55 C
Dr. J. J. Halton
BOCK, Henry J., 221-06 113th Dr., Queens Village 29, N.Y. 3'55 CP
Samuel Griesman
BECKER, Mr. & Mrs. Paul W., 1145 Truman Ave., Westmont, Wash. 3'55 CNP
Pete West
BRIID, John Albert, 412 Spruce Pl., Uxica 6, N.Y. 3'55 C MC
DELL, James, 631 W. 183rd, Seattle 77, Wash. 4'55 Y
Herbert A. MacDonald
BENDER, Col. K. W., USMC, Marine Detachment, US Naval Base NY, Brook-lyn 1, N.Y. 4'55 P
Walter Saff
BENTE, Harry, 227 S. Albany St., Ithaca, N.Y. 4'55 C
Clarence W. Malligan
BIEBER, David H., 127 N. Adams St., State College, Pa. 3'55 CN
George F. Johnson
BIERNIAU, V. R., 510 W. Main St., New Hampton, Iowa 3'55 MS
Elden Eichmann
BLACHUT, Emily, 6630 Northport Dr., Dallas, Tex. 4'55 CMNP MC

BLACHUT, Miss Irene, 500 S. Serrano Ave., Los Angeles 5, Calif. 4'55 CN
George F. Brown
BLAIR, Dr. Lyman C., 1406 George-town St., Houston 5, Tex. 4'55 P
Y. R. Mayck
BLANCO R., Wilfredo A., Central Palma, Cien., Cuba 4'55 P
Fernando Figueroa
BLATTNER, John P., 3650 Nevada St., St. Louis 26, Mo. 4'55 M
W. E. Chase
BLONE, Mrs. Harry C., 811 Pomona Ave., Albany 6, Calif. 4'55 CN MC
BORRITT, Lake H., Jr., St. Albans School, Washington 26, D.C. 4'55 CP
William C. Shaffer
BOONAR, Joseph A., Jr., c/o Brooks Inv. of Photo., 7193 Almond Rd., Santa Barbara, Calif. 4'55 M
Barrie Dolan
BRIDE, Ralph Thomas, 44 Paul St., Bedford, Ohio 4'55 CJP
Camera Guild of Cleveland
BOYER, Miss Clara E., RD 4, Box 71, Clifton Rd., Library, Pa. 3'55 C
R. W. Skoun
BRADFORD, Norman, 41-07 Case St., Elmhurst 73, L.I., N.Y. 4'55 C MC
BRANDENBURG, Mrs. J. P., Box 255 Taos, New Mexico 4'55 CP
V. E. Shimmick

BRIGHT, Joseph E., 1616 Liberty Bank Bldg., Buffalo 2, N.Y. 4'55 S
George O. Bear
BRINKMAN, Miss Mary Ann V., 4811 Newbury Rd., Rockford, Ill. 3'55 S
Norman Cummings
BROOKS, G. Irving, 1329 Enders St., Denver 20, Colo. 3'55 P
Frank M. Skinner
BROWNING, Riccio, Silver Springs, Silver Springs, Fla. 3'55 P
John P. Montgomery, Jr.
BUBB, John L., P.O. Box 112, Bald-winsville, N.Y. 4'55 P
Allen Mitchell Ruch
CANTELMO, Gus, 127 Grant Ave., Hudson, N.J. 3'55 P
Ken Willey
CAREY, John T., R. 3128 - 4th, Spokane, Wash. 3'55 CJP MC
CESARE, Dick, c/o Arabian American Oil Co., Rm. 1204, 903 Park Ave., New York 22, N.Y. 4'55 C
Norris Harkness
CEZAR, A., Jr., Rua Vitor, Atossa, 31 Sao Paulo, Brazil 3'55 MC
CHAGNON, Mrs. Yvette, 14 Lake St., Nashua, N.H. 4'55 CT
Eric M. Sanford
CHAN, Hin Chong, 46, N. Canal Rd., Singapore 3'55 CP
Loko Wuu Thau
CHAUDHURI, K. L., 23 41 Gan-ahar Rd., Calcutta 19, India 1'55 P MC

- CHECK, Sam Hoo, 110 E. 2nd St., New York, N.Y. 255 CP
Wellington Lee
- CLARE, Joe, 3513 Woodward, Detroit, Mich. 355 J
L. B. Dunnigan
- COCHRAN, Wm. R., P.O. Box 1490, Starnio 1, Agana, Guam 455 JP
Lee K. DuCang
- COMEN, Barnes, 55-26 21st St., Bayside 64, N.Y. 355 PT
M.C.
- COLE, Mrs. Audra Anne, P.O. Box 315, Kalspell, Mont. 455 C
Robert S. Kroger
- COLEMAN, Mrs. Ruth D., 161 Hicks St., Brooklyn, N.Y. 355 CP
Karl F. Kunkel
- CONWELL, William J., 846 N. Anderson St., Elwood, Ind. 355 P
George R. Mazie
- COON, Albert Lee, 537 N. Newark Blvd., Whittier, Calif. 555 CJNPST
Sheldon D. Riggo
- COOR, B. B., 1434 Lincoln St., Red Bluff, Calif. 155 CJ
M.C.
- CORRIS, George A., 622 Chapel St., Ottawa, Ill. 455 N
M.C.
- COURTNEY, I.-L. J. E., Jr., Box 596 Robins AFB, Ga. 355 CM
M.C.
- COX, Mrs. Helen E., 622 Chalmers Key Santa Barbara, Calif. 455 CN
T. Preston Webster
- CRABFORD, Dr. Velma, 2720 So. Humboldt, Denver 10, Colo. 455 CP
Morrison A. Smith
- CU, Vincenz, 121 Canaan St., Quezon City, Philippines 455 MP
M.C.
- CUNNINGHAM, Seymour S., 4710 Lincoln Ave., Little, Ill. 355 CP
Joe Corrigan
- DAVIS, Carydon R., 1642 Redonde Ave., Los Angeles 26, Calif. 355 CM
Harold Lutes
- DAVIS, Evan J., P.O. Box 1014, Yakima, Wash. 455 C
Hoe Stevens
- DEANE, Miss Elizabeth T., 71 Charles St., Boston 14, Mass. 355 CP
George O. Boor
- DEANE, CRO George J., Ho. Btry. 554th AAA Missile Bn., Fort MacArthur, Calif. 355 CP
M.C.
- DECKER, Jr., Frank N., 113 Ragby Rd., Syracuse 6, N.Y. 355 P
Alice M. Puffy
- DEFIERRE, Commander B. E., DC USN, USNAR, Navy 913, c/o FPO, New York, N.Y. 355 P
Theodore W. Corbett
- DEITCHMAN, Norman, 1314 S. Kildart Ave., Chicago 23, Ill. 455 PJ
M.C.
- DENSMORE, Leon L., 1740 Grand Ave. Santa Barbara, Calif. 355 CNPT
T. Preston Webster
- DENNIS, Ernest T., 11 Hillshire Ave., Toronto, Canada 355 C
L. A. Tropp
- DENNETT, Jack, Church St., Agincourt, Ontario, Canada 355 CP
Rex Frost
- DEVIN, Paul B., Box 329 British PO, Langley, B.C. 355
Samuel Gerson
- DEYOUNG, Nicholas, Ch. Mach., USN USN Hamd A.D. 23, c/o FPO, San Francisco, Calif. 455 JP
M.C.
- DIETER, Miss Harriet L., 2112 Ingham Rd., Columbus 21, Ohio 455 C
Marguerite Kyle
- DODDS, A. C., 927 N. Spring Ave., La Grange Park, Ill. 455 S
Charles T. Wilkins
- DORFMAN, Ernest, 355 Kennesaw Ave., Brooklyn 12, N.Y. 455 T
E. O. Hewes
- DORFMAN, Ernest, 355 Kennesaw Ave., Brooklyn 12, N.Y. 455 T
M.C.
- DOYLE, Mrs. Elsie, 234 FR Mitchell Ave., Covington, Ky. 355 S
C. K. Coshon
- DREYNICK, Mrs. Elizabeth, Cornermore, Ontario, Canada 355 P
Samuel Gerson
- DRAPE, Mrs. Paul, 320 E. Cheyenne Blvd., Colo. Springs, Colo. 355 CP
Otto Maurer
- DUNCAN, Miss Ruby V., 14 Davis Rd., Belmont 79, Mass. 455 C
George O. Boor
- DURAN, Ricardo, Carrera 201, Barcelona, Spain 455 CP
M.C.
- DVAL, Cpl. Martin A., US51246345, Hq. Hq. Co. 22D, Inf., Reg., APO, New York, N.Y. 355 S
M.C.
- DRINFEL, Mrs. Elizabeth S., Bedford, Va. 455 C
R. W. Shoun
- DYBA, Thomas J., 6203 W. Gossman St., Chicago 30, Ill. 455 JT
William H. Tenbous
- DYSON, James E., Jr., 830 Juniper Lane, Rt. 1, Fort Collins, Colo. 455 PT
Robert J. Hasley
- EASTMAN, Dewey R., 920 S. 3rd St., Colton, Calif. 455 CNP
Ludlow Dejezko
- EDWARDS, Carl F., RD 1, Stillson Spas, N.Y. 355 CNPT
Alfred C. Schwartz
- EINHORN, Dr. Walter, 3174 Ruchman-brau Ave., Bronx 67, N.Y. 455 CP
North Bergen, N.J. 355 CH
- ERWIN, Robert R., 165 Wardbury Ave., Springfield, Conn. 355 T
Henry W. Barker
- FAGAN, Billy Loman, 1708 Avenida de Jacksonville, Fla. 455 T
Harold A. MacDonough
- FELBERG, Dr. & Mrs. Robt. E., Holt Stage, Kalspell, Mont. 355 CP
M.C.
- FICKETT, Roland E., 822 Sweden St., Berlin, N.H. 355 CN
M.C.
- FORIN, Samuel J., AP 134110B, Hq. Sq. Sect., 60116 ABG, APO 898, New York, N.Y. 355 T
M.C.
- FITCH, Harry, 521 N. Colorado, Midland, Texas 455 P
Morrison White
- FITZGERALD, Maurice, Gallatin Safety Razor Co., Gallatin Pk., So. Boston 6, Mass. 355 T
George O. Boor
- FLEMING, Wm. B., 520 N. 10th, Pocatello, Idaho 455 P
Don E. Hensch
- FONG, Frank, 236 E. 6th St., New York, N.Y. 255 CP
Wellington Lee
- FORD, Tarry L., 345 Glendale Rd., Hillsborough, Calif. 455 CNPT
Walter E. Anderson
- FOSTER, Major Walter B., Hq. 1st Bn. 149 Inf., APO 174, New York, N.Y. 455 CN
Ralph Sims
- FRAZIER, Mrs. Harold C., San Ramon Highway, Danville 1, Star R., Calif. 455 S
Mrs. Leon S. Young
- GAINES, Thomas F., 1719 N. Parkway Memphis, Tenn. 355 P
Miss Eugenio Buxton
- GAISFORT, Miss Bessie L., 5644 Samson Ave., Pittsburgh 6, Pa. 455 C
R. M. Shoun
- GALWAY, M-Sgt. James W., Jr., 6608 DU Sea Sec. MAAG Saudi Arabia, APO 616, New York, N.Y. 455
M.C.
- GERWIN, Gerald A., 172 Barley Ave., Mansfield, Ohio 355 CN
Glenn M. Blackledge
- GIPE, Emmet, Rt. 1, Halverson, Iowa 455 P
Wayne Gross
- GOOD, Eugene A., Jr., c/o Guard Office Supply Co., Tiffin, Ohio 455 S
L. B. Dunnigan
- GOULD, James J., 74 Euclid Ave., Santa Barbara, Calif. 355 P
Boris Dubro
- GOBATY, Dr. H. J., 512 S. 8th St., East Gadsden, Ala. 455 NPPT
George O. Boor
- GRAN, Jose M., Roca Y Barile, B-1-2 Barcelona, Spain 455 CP
M.C.
- GREGORY, Dr. Lewis T., 1312 So. Race, Urbana, Ill. 355 CN
Charles T. Wilkins
- GRODMAN, Martin, 1662 - 34th St., Brooklyn 4, N.Y. 355 J
Vincent L. Sholar
- GUE, Norman D., 330 S. Meadowcroft Ave., Pittsburgh 16, Pa. 455 CN
R. W. Shoun
- HAAGEN, Dr. Bo, Vahallavagn, 13A Lidlevalla, Sweden 455 P
Ann Marie Gijmman
- HADRA, Wm. C., 625 New Mexico St., Boulder City, Nevada 455 P
James O. Brock
- HAIR, Merion L., 11120 Glenview, Ingleswood 2, Calif. 455 C
Garold I. Berthel
- HALE, Lawrence R., 821 Warren Ave., Winslow, Ariz. 455 H
Harris B. Tuttle
- HANDLEY, Kenneth W., BTI USN, US5 Monocro DG798, FPO New York, N.Y. 455 CP
M.C.
- HARGER, Elmer J., Jr., 45 Lucerne Dr., Jomert, N.J. 355 C
Walter Jarvis
- HASENYAGER, Mrs. A. C., Box 213, Tecumseh, Mich. 355 C
M.C.
- HAUG, Miss Louise, 120 Ash Ave., Apt. 4, Ames, Iowa 455 CJ
George C. Rowson
- HAUS, Dennis, 4351 Forster Ave., & E. Mercer Island, Seattle, Wash. 355 C
Clarence Arai
- HEINRICH, Harold, 933 S. 26th Ave., Bellwood, Ill. 355 CN
Arthur W. Popke
- HELPERICH, B. P., 6110 Bellington Ave., No. Hollywood, Calif. 355 C
M.C.
- HELLESTROM, John S., 411 Greenwood Ave., P.O. Box 822, Greenwich, Conn. 455 C
O. S. Larsen
- HINDS, Joe M., 435 Naples Rd., Jackson, Miss. 455 P
J. T. Caldwell, Jr.
- HINES, Albert S., P.O. Box 83, Morse Bluff, Nev. 355 P
Stan T. Anderson
- HOLLATZ, Arthur C., 711 S. Vale St., Bloomington, Ill. 455 CN
Wilmer E. Cooney
- HOLMBERG, J. C., 418-B N. Haskell Pl., Tulsa, Okla. 455 S
Pierce J. Aubry
- HOOKER, Dr. Lynn, 140 N. Main, Freehold, Mich. 455 P
M.C.
- HOPE, Donald S., 3920 Bronx Blvd., Bronx 66, N.Y. 355 C
M.C.
- HOWARTH, Miss Lois E., 735 Escalona Dr., Santa Cruz, Calif. 455 CN
Morrison White
- HOYLE, Clayton S., 118 Forest Ave., Jamestown, N.Y. 355 P
M.C.
- HUSTA, Doo, 713 Baldwin St., Norcross, Ga. 355 CJT
M.C.
- ITO, Moore, P.O. Box 3559, Honolulu, Hawaii 455 CP
Fred M. Itogaki
- JACKSON, William L., RFD 1, Box 404, Fontana, Calif. 355 C
George O. Boor
- JESSEMAN, Norman L., 263 South St., Concord, N.H. 455 C
Carol Foster
- JOHNSON, Mr. & Mrs. Glen N., 3201 Avenue I, Council Bluffs, Iowa 455 CP
Robert P. Moore
- JOHNSON, Howard G., Rt. 2, Box 402, Lomax, Calif. 455 CN
Dewitt Bishop
- JOHNSON, Chas. E., 621 Burlington St., Haldridge 3, Ark. 355 CN
Stan T. Anderson
- JOHNSTON, Donald C., 620 N. Hayden Ave., Deland, Fla. 355 P
John P. Montgomery
- JORDAN, Ed. R., 1 Ebony Dr., Brownsville, Tex. 455 MJP
M.C.
- JORGE, Dr. Joan Brin, Seawall Hotel Apt. 4B, Galveston, Tex. 355 J
F. W. Schmidt
- KEENE, Bob, 8768 Durrington Ave., Los Angeles 48, Calif. 355 CMJ
M.C.
- KELLY, Raymond, Box 120, Cheraw, Mont. 455 NJ
Leonard A. Yoger
- KENNEY, C. Paul, 2422 Georgetown Ave., Toledo 13, Ohio 355 S
Cecilia A. Vanio
- KIKUCHI, Dr. Shinichi, 9 Akabonouchi, Bunkyo-Ku, Tokyo, Japan 355 T
T. H. James
- KILLIE, E. S., Fessenden, N. Dak. 455 CP
Henry W. Barker
- KINGSMAKE, R., Hawk-Eye Works, Eastman Kodak Co., Rochester 4, N.Y. 355 T
Glenn E. Matthews
- KREMPPEL, Mr. & Mrs. Roger E., 438 E. Lacey Ave., Jansenville, Wis. 355 CP
M.C.
- KRUEGER, Elton L., 3632 E. Lincoln Ave., Sacramento 18, Calif. 355 C
Dewitt Bishop
- KUHLKE, L. Cal. C. G., 7746 A.L. APO 737, New York, N.Y. 355 CN
M.C.
- LARE, Dr. C. Paul, 725 Republic Bldg., Denver 2, Colo. 355 P
D. W. McCollough
- LAMPART, John D., 25 Nichols Ave., Brooklyn 8, N.Y. 455 CN
Helen C. Menzer
- LANE, Dr. W. Kenneth, 91-45 216th St., Queens Village 8, N.Y. 455 C
Ellen E. Block
- LAN S. Herber, 320 Greenwood Ave., Jenkintown, Pa. 455 C
M.C.
- LANTINGA, M. Delano, 2151 Union Ave., S.E., Grand Rapids 7, Mich. 355 P
Evelyn R. Zask
- LAW, Harry W., 532 Sincere St. S. Apt. 1, Oshawa, Ont., Canada 455 C
E. J. Toser
- LAYTON, Col. Robert F., USAF, Bn. Commander, Box AFB, Bangor, Maine 455 CMJP
M.C.
- LEIGH, Robert, 1076 45th St., Oakland 8, Calif. 455 CNPT
M.C.
- LENNOR, Richard C., 4711 Corcoran Ave., Indianapolis 8, Ind. 455 C
Riviera Camera Club
- LEONARD, J. Ward, 29 Dexter St., So. Boston 27, Mass. 355 C
George O. Boor
- LEV, Joseph, 216-34 Sawyer Ave., Queens Village 27, N.Y. 455 CPT
Joe Seckendorf
- LEVLEY, Lonn, 84 - 4th St., Stamford, Conn. 355 C
Harold Rothenstein
- LIERMAN, Mrs. Charles, 218 Parker St., Newton Center 30, Mass. 355 PT
George O. Boor
- LIEN, Robert L., 3115 Hancock St., Holdrege, Neb. 355 CP
Stan T. Anderson
- LILY, Mrs. J. B., 190 S. 4th, Poncha-toula, La. 355 P
M.C.
- LLOYD, James G., 170 Riverside Dr., St. Clements, Mich. 455 CPT
Frank N. Skinner
- LOMBARD, Dr. J.G. Thos. D., USNR, USSSLT 938, c/o FPO, New York 355 CN
M.C.
- LORENZ, Anthony J., 1610 Connock Ave., Los Angeles 34, Calif. 355 CN
George F. Brower
- LYTLE, Bert, 1136 Arwood Rd., Phila. 1, Pa. 455 JP
J. S. Bradford
- MAHAFFEY, Mr. & Mrs. P. M., 234 E. 11th St., National City, Calif. 355 P
Charles L. Wilson
- MALCOLM, R. A., 573 Alameda St., Oakland 9, Calif. 355 CM
M.C.
- MAJIK, A., 22 Dipan Balikpapan, Djalan, Indonesia 355 JP
Cheung Wong
- MANDEL, Lnd., 10221 Nottingham Rd., Cleveland 19, Ohio 455 JP
W. H. Muhlhauser
- MANGUM, Vada T., 203 Park Ave., New Hyde Park, L.I., N.Y. 355 CT
George O. Boor
- MANSON, Arthur J., 539 W. 34th St., Houston 18, Tex. 455 CPT
Edwin D. Martin
- MARSHALL, William E., 539 E. 16th St., Minneapolis 4, Minn. 355 C
Robert McFarlan
- MARTZ, Edgar E., 14 James St., Frederick, Md. 455 C
M.C.
- MCDONNELL, Joel E., Hs. Hester St., Charleston, S. C. 455 C
M.C.
- McKINSON, Ned C., Togn, Ark., Canada 455 JP
L. E. Saunders
- McNICOL, Murray E., 2217 Central Ave., Great Falls, Mont. 355 P
George O. Boor
- MEYER, Harry, 561 - 56th St., Brooklyn 20, N.Y. 355 CM
M.C.
- MILLS, Mr. & Mrs. Thos. L., Rt. 1, Box 1872, Bremerton, Wash. 355 CNT
Mrs. Katherine M. Fongons
- MINOR, Miller G., 2025 Newark, Aurora 8, Colo. 355 JT
Frank N. Skinner
- MITZMACHER, Louis, 304 Grand St., New York 2, N.Y. 355 C
M.C.
- MOGGE, John G., 1221 Washington St., Denver 3, Colo. 455 C
D. W. McCollough
- MOHR, M-Sgt. Charles M., AF1027419 Hqrs. 56th Min. & Sapp. Co., APO 109, New York, N.Y. 455 CP
M.C.
- MOHRMAN, Richard C., 87-08 76th St., Bunnhawn 21, N.Y. 355 CPT
M.C.
- MOLLECK, Carl H., 1317 Ellis St., Peoria, Ill. 455 N
M.C.
- MORGAN, Dr. E. R., 115 Kings Highway, Sioux City, Iowa 355 CP
Helen Albartson
- MORRELL, Miss Ann E., 55 Franklin St., Rockville, Conn. 455 C
Philip Solomon
- MOYER, Miss Jan M., 87 W. Vernon St., Box 21, Benton 10, Mass. 455 C
George O. Boor
- MULFORD, Mrs. Mary M., 3051 Idaho Ave., N.W., Washington 16, D.C. 355 CN
Bronette Ehrlich
- NEVLIN, Carl A., 2608 Walnut, Alton, Ill. 355 P
Edwin B. Whitcomb
- NITZE, Carl V., 110 Village Lane, Rochester 10, N.Y. 455 MT
M.C.
- NURAYA, Renji, 1124 W. Main St., Santa Maria, Calif. 455 CP
K. E. Prindle
- OAK, Clarence, 7958 S. Carpenter St., Chicago 20, Ill. 155 C
M.C.
- OHRE, Eugene K., 913 Harmony St., Bridgeport 6, Conn. 355 CP
Henry W. Barker
- OHRE, J. W., 2244 Parkwood Ave., Windsor Ont., Canada 455 CN
Audrey Gingrich
- O'HARE, Mrs. Thos. C., Longwood Towers, Brookline 46, Mass. 355 C
George O. Boor
- ORABONA, Raffaele D., Hq. Sq. 450 A.B. Gp., Power AFB, Victoria, Tex. 455 T
M.C.
- ORR, Norman M., 12758 Hampshire, Detroit 13, Mich. 455 CNP
Audrey Gingrich
- OSHIN, Sheldon D., 207 W. 106th St., New York 25, N.Y. 355 CT
Lymon B. Van Vliet, Jr.
- OSTERMAIR, John M., 617 Coventry Rd., Baltimore 4, Md. 455 C
Robert J. Goldmann
- PALMER, Paul, Rt. 4, Box 287 H., Saugus, Calif. 455 CP
Floyd B. Evans
- PATSCHE, Mrs. Joseph C., 19 Belmont Ave., Apt. 11, Garfield, N.J. 355 M
William T. Yates
- PETERY, Les, 2610 Cherram St., Quincy, Ill. 255 CP
C. G. Einhorn
- PIERCE, Capt. Edmund P., 60th Sig. Co. Photos, APO 227, New York, N.Y. 455 CM
William L. Duncan
- PILCHER, SFC Charles L., RA17027 516 7601 USAF Area Command Hq. & Sec. Co., APO 541, New York, N.Y. 455 J
M.C.
- POORE, Richard W., Med. Co. 15 Reg. c/o ARI 25, San Francisco, Calif. 455 CP
Richard Cartwright
- POPE, Charles E., 272 Dwyer Rd., Westwood, Mass. 355 CP
M.C.
- PRESCOTT, Miss Betty Estelle, Rm. 1A-501, Bell Telephone Lab., Murray Hill, N.Y. 455 C
R. W. Shoun
- PRICE, Miss Jo-Anne, 63-35 98th Pl., Rego Pk. 74, Queens, N.Y. 355 S
Walter J. Goldmann
- PRIVITERA, Dr. Joseph P., APO206 New York, N.Y. 455 CPT
Ludolf Burkhardt
- RALKOWSKI, Stanley, 1615 2nd Ave., Seattle 4, Wash. 355 P
Clarence T. Arai
- RALPH, John R., 1802 E. Mount View Dr., Tucson 12, Ariz. 355 S
Bruce Culp
- RAMIREZ, Dr. Ariel, General Palma, Ore., Cuba 455 CMPT
Fernando Figueroa
- RANDOLPH, Roy L., 1110 Foster St., New Albany, Ind. 355 P
Stuart M. Chambers
- RANGER, Casper, III, 49 Thornton Rd., Chesham Hill 67, Mass. 355 JP
George O. Boor
- RASSO, Anthony D., 546 Prospect Ave., Brooklyn 13, N.Y. 355 C
Ralph D. Miller
- RAY, Jr., Morris A., 1408 Warner Ave., Louisville 7, Ky. 455 CPT
C. A. Wacht
- RICHARDSON, John H., 1941 W. Six Mile Rd., Highland Park, Mich. 455 PT
Walter J. Pitzschman
- RICHMOND, Capt. Conlaid R., 1275b USAF Hospital, P.P., Padua AFB, Calif. 455 C
Don Stewart
- RICHTER, R. I., P.O. Box 99, Inverness, Broomfield 33, N.Y. 355 JT
Vincent M. Rocco
- RINALDO, Thomas J., 465 Concord St., Framingham, Mass. 455 NP
George O. Boor
- ROCK, Charlo Southwell, Box 317C, Rt. No. 1, Honesdale, Pa. 455 CHNPST
Boris Dubro
- RODTEE, John L., 5 Alton St., Salem, Mass. 455 P
Alex G. Potomianos
- ROHLAND, Mrs. Caroline, 37 Bank St., New York 14, N.Y. 355 JP
Dr. Harold B. Davidson
- ROSE, Robert Earl, 205 E. Coulter Ave., Collingswood 7, N.J. 455 CM
Jacquelyn Judge



Precision Agitation For The Cut Film Developing Tank.

By Joseph G. Barnett APSA

An impressive variety of mechanical agitators have at various times been offered to the host of gadget-happy dark-room moles. Some of these gently rock the developing tank while others bounce it as if to "Burp" the latent image into being. Sooner or later the purchaser reverts to the manual method and the gadget shows up at "Swamp Night" at the club. Just shaking a developing tank does not guarantee a correct flow of un-exhausted developer to the film. Nothing excels tray handling in this respect but there are advantages to tank development that are hard to forego. The answer to the problem is to provide a definite movement of the liquid in the tank.

Several years ago the writer attempted to put on the market a stainless steel tank for cut film. A water-driven pump was attached that drew developer from the bottom of the tank and poured it on the top. About one ounce of fluid was moved in two-second intervals. It produced beautiful, full-scaled negatives but without the benefit of mass production or an advertising budget it was impractical to produce the few that could be marketed locally. It was found that the automatic pump could be replaced with a simple hand-operated rubber bulb and also that if the developer was transferred at half minute intervals the results were just as good.

Thus simplified you can easily alter your equipment to achieve this precise movement of liquid and assure brilliant spotless negatives. Would you like to try?

If your developing tank is made of metal the job is quite simple. Two pieces of $\frac{3}{8}$ inch (outside diameter) tube made of brass or copper can be soldered into holes drilled to fit. Soft solder will answer, though if you are able to handle silver solder you are an aristocrat. It is well to bolster the thickness of the tank inside and out at this point with washers which will be fastened by the same bond as the tubes. The tubes are about $1\frac{1}{2}$ " long and one is fastened through the top of the tank above the level of the liquid. The other should be on the opposite wall as near the bottom as is convenient. Remove the burrs and sharp edges and let the tube extend into the tank about $\frac{1}{8}$ "

A plastic tank can be adapted by securing a couple of threaded nipples. Brass fittings are available at plumbing and electrical supply stores. Bolt these in place with a rubber washer backed with a metal washer inside and out. If you are the fastidious sort you can remove the thread from the part of the tube where you intend to slip on the rubber hose. A sloppier but effective method is to use a rubber or asphalt

based cement such as "Miracle". This makes a perfect bond on a rubber-to-metal or plastic combination. If this is used it might be wise to solder one washer to each tube to add strength.

A rubber bulb with an outlet valve on one end and an intake valve on the other is available in most rubber goods stores and in many drug stores. Connect the ends of this to the two tubes with about 8" lengths of the best rubber tubing you can purchase and you are ready to go. Be sure that the set-up is connected so that the solution enters the bulb from the bottom of the tank and empties on top. If it doesn't reverse to the correct position.

As with all tank development a slow developer is indicated and as for agitation the watchword is to take it easy. Squeeze the bulb gently and slowly at about half minute intervals. The object of agitation is to change the solution in contact with the film and to keep the developer in the tank well and evenly mixed so that the chemicals have uniform strength when they reduce every part of the silver image at the same time. With improper agitation some portions of the image get ahead of the others and over-developing is needed to let the rest attempt to catch up. Streaks and spots result. You will no doubt work out your own techniques so more directions will only spoil the fun.

Precise Holes

In building gadgets for photographic use, or sometimes in making repairs, it is necessary to have a hole of exact dimension. If the drill is not sharpened with the point exactly central the hole will be a bit larger than the drill. Or you may not have a reamer of the exact size. An easy way to achieve precision is to drill the hole first with a slightly smaller drill then drill again with the correct size. It will act as a reamer and in nearly every case you will have a hole in the right spot and of just the right size.—db.

Gadgeteers

There is a little of the gadgeteer in every photographer. Perhaps you have a stunt, a gadget you made yourself, a different way of working, an idea for better picture making that you would share with others. Write it up in your own simple words, give all the details, provide pictures or drawings if needed and send it to the Editor. Just because it is an old story to you don't underestimate its value to someone else. Or tell us about a gadget devised by a friend. Send your own photo along, too. Let's get acquainted.

Underwater

from p. 2

that a man swimming under water hasn't much danger of bullet damage, the water slows the missile down real fast. So they made films showing troops how to swim across rivers under rifle fire. Out of this same work came the equipment and techniques used by the Frogmen. The terrors of the deep vanished when they could be seen for what they were, largely imaginary.

During the war the French got their start on the Aqualung, part of its development being carried on right under the noses of the Nazis. In recent years the National Geographic Magazine has run a number of lengthy articles on underwater work by this French group and by our own Harold Edgerton who has been experimenting with them on the development of underwater lighting. Popular magazines have also carried stories of skin divers and others, with pictures, the pictures of course made with underwater cameras.

During the Silver Springs Regional, Herb McKay asked Cmdr. Hooper what he thought was the age limit for a skin-diving photographer. Hooper said he knew one who was 62. McKay said, "Well, that gives me two years, I'm 60."

At 60, this guy who has tried about everything else in photography is learning to swim under water so he can make pictures. He is learning to use the Aqualung, has some skill already with face mask and flippers. He is using a Rolleimarin, has his eye on a Fenjohn.

Strangely enough, to learn underwater photography you must first learn something about swimming. Most people don't realize that the power in swimming comes from the leg action, so your hands can be free to hold and work a camera, your legs will drive you. IF. If you have supplemented them with a good pair of swim fins. A slow, deep, scissors kick seems to be best, a double scissors in fact, with both legs driving through.

Don't start with an Aqualung. You might find yourself in trouble. Start with a face mask and learn to float face down watching the bottom as you kick along with your fins. For top work you might also try a snorkel. However, the face mask which encloses the nose seems most popular for shallow water work. We saw Bill Ray swim a Fenjohn movie camera to the bottom of the deep spring, 61 feet, with only a face mask. Came up, too.

Now if you think we're hopped up on the subject because of the Regional, you are partly right. We're hopped up on it and have been for years. We've tried to steer your reading to the Geographic when they had good underwater stuff. We ran Storr's article a couple of years ago. We would have run more but we



Ginger Stanley was the model for the cover picture on the April Journal. She also modeled for PSAers at the Silver Springs Regional. Note how clear and sharp this scene is. The sandy bottom helps the lighting. Shot on PolaPan 400.

didn't realize the spread of interest that actually exists today. That we found out at the Regional.

You can buy underwater cases for your cameras, at least for the Rollei, Leica and Robot, maybe others. Fenjohn makes special cases for some cameras, builds their own complete also. Or you can start with a piece of plate glass and a basketball bladder to take a box camera. Cut a hole in the rubber and stretch it over a round piece of plate glass with the camera inside. You'll probably have to come up to wind film each time.

Next step is a Plexiglass case with minimum outside controls. It must be tight and should be tested without the camera in place. The test depth should exceed your working depth. Remember pressure gets higher as you go down. If you are interested it is 4 pounds per square inch per foot of depth. Ten feet, four pounds per square inch.

Which brings up a point. You should first learn safety. Don't get smart with your new Aqualung and go down 50 or 60 feet and then rush right up. You come up slower than you go down! Ever hear of bends, caisson disease, etc. And you must learn to empty your lungs as you rise from a deep dive. If you have packed air into your lungs at depth and come up fast, well, in too many similar cases they have dropped wreaths on the spot. Don't try deep water diving without getting advice and instruction from someone who really knows how.

We don't want to scare you off, we want you to get started right and get into the biggest camera kick you'll ever have. Learn to swim with mask and fins first, then when you have gained confidence, take your camera under.

What kind of underwater photography should you try? What kind do you do upstairs? I've tackled movies, b&w stills, color and stereo. They are all fascinating.

You'll notice one odd thing about color work underwater. Assuming you have nice clear water, it will, of course, have a bluish cast as you look through it (like our April cover picture). You'll find that you can register fairly true colors at distances up to about ten or

(See Underwater, page 48)



This is what happens when water is even slightly turbid. Suspended solids, sand and vegetative trash, cloud the water and prevent recording sufficient contrast for good pictures. Muddy water is practically opaque. Don't stir up the bottom before shooting.

Obituaries



Carl Sanchez

Carl Sanchez, APSA, of New York, long an active PSAer and leader in metropolitan club circles, active in the staging of the 1952 Convention in New York, passed away following a long illness. (Fred Heim photo)

John V. Hansen

John V. Hansen, of Washington, D.C. a member since 1948 and an ardent movie maker, passed away while on a visit to his native Denmark in early June. His ashes have been returned to Washington for burial.

John P. Mudd, APSA

John P. Mudd, APSA, a member since 1935, and at one time a member of the Board of Directors of PSA, died in early May at the age of 67.

Jack Perry, Jr.

Jack Perry, Jr., of Whittier, Calif., died in early May following emergency surgery. He had been a member since 1951 and was interested in color photography. He was active in club and salon work.

RECORDED LECTURES

WM. G. McCLANAHAN,
922 Ryan St.,
Lake Charles, La.

Moans & Groans were being produced in copious quantities by a couple of our Camera Club Members the other evening, over their difficulties in finding suitable subjects for club competition.

This set us athinking. Here were a couple of average club members, with a fair to middlin' exhibition record, and they couldn't find anything to shoot!

We wouldn't have given it a second

thought excepting we suddenly realized how often we'd heard the same complaint from other camera club members in the past, and we've got a strong feeling that if that opinion exists within our club, then it probably exists in other clubs throughout PSA-land too!

For those folk we've one good suggestion . . . you ought to take a gander at RL #7, Sewell Peaslee Wright's "Abstractions". For if there ever was a lecture which let you see common, every-day subjects in a new light, this is it!

Frankly, the title to this popular show is misleading, for the show is not nearly as "abstract" as its title indicates. Rather it is a 50 minute program of fine ideas for the pictorialist . . . a program which brings you a brand new look at the common every-day things around us.

There's an old saying that "pictures are where you find them" and APSA'er Wright shows you how easy it is to find them!

As we've already indicated, the title of this show is a mis-nomer for it certainly is not an abstract program about abstractions. Rather it's the symmetry and poetry of shadows, of playing lights, of gentle curves and contrasting lines, and of seeing pictures in the hundreds of things we stumble over every day.

It also is in effect a course in dark-room techniques, for one section of the program is devoted to a demonstration of how printing methods have improved salon prints, with "before and after" pictures being shown.

There is no doubt that Wright is a master in his field. And his desire to communicate his knowledge to amateur photographers is nowhere better exemplified than in this talk. We think that it's a discussion that the girls will enjoy on one of your Ladies Night meetings . . . and you don't find many of those programs any more!

Like all other RL programs, you get the show complete with tape and slides for a five buck service charge. Pretty hard to buy an hour long professional program anywhere for that kind of money! To secure this, or any of the other fine lectures in the RL series, just follow the instructions which appear in our box alongside this column. Or for more info, drop me a line . . . all of us RL'ers are here merely to give you service!

Tape exchange

The tape exchange mentioned in a recent issue has caught on, according to a report from George Cushman, the sponsor. An even dozen have signed up as we go to press and George has room for more. Send him a card with your name and address and your photographic interests. He will circulate your name to the others and you can make your own arrangements. No fees. You will find George's address on the Cinema Clinic.

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

No. 18. *Table Top Tricks*, by Laverne Bovair, APSA.

No. 17. *Filters, Facts and Fun*, by A. C. Shelton.

No. 16. *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15. *"Let's Look Over Their Shoulders,"* by H. Lou Gibson, FPSA and Lou Quitt, APSA, a nature subject.

No. 14. *Lighting Glass &c. Photography*, by June Nelson.

No. 13. *Birds in Color*, by Warren H. Savary, APSA.

No. 12. *The Language of Pictures*, by P. H. Oelman, FPSA.

No. 11. *Prints I'd Never Send To A Salon*, by George R. Hoxie, APSA.

No. 10. *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9. *My Camera in Search Of A Subject*, by Fred Archer, Hon. FPSA.

No. 8. *Let's Take Nature Pictures*, by Ruth Sage, APSA.

No. 7. *Abstractions*, by Sewell Peaslee Wright, APSA.

No. 6. *Comments on 100 Prints from the PSA Permanent Print Collection*, by J. Elwood Armstrong, FPSA.

No. 5. *New Prints for Old* by Barbara Green, FPSA.

No. 4. *Still Life* by Anne Pilger Dewey, Hon. PSA, APSA.

No. 3. *Outdoor Photography* by D. Ward Pease, FPSA.

No. 2. *Commentary on Recognized Salon Prints* by Morris Gurrie, APSA.

No. 1. *An Analysis of Recognized Salon Prints* by Ragnar Hadenvall, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

New "customers" should write: Fred Kuehl, 2001 46th St., Rock Island, Ill. Old customers still write their area distributors.

Mr. PSA Contest Closes Sept. 1

Closing date for the Mr. PSA Contest of 1955 has been set as Sept. 1, 1955. All membership applications received at Headquarters bearing a postmark not later than midnight of that date are eligible. They must be mailed from within the U.S. or Canada as the contest is open only to members within the continental limits.

Each full membership counts a full point, each overseas member counts a half point and a joint membership of husband and wife counts as 1½ points.

The prize is a trip to the Convention as guest of the Society and the S. P. Wright Trophy, a Paul Revere bowl engraved with the winner's name and achievement. The winner will be notified in ample time to prepare for the trip and his name will be announced in the October Journal so he will be known to all who attend.

It is important that in striving to win the Mr. PSA Contest that everyone remember the slogan "—but get the right member", because we want people who have need for PSA, and who will contribute to its service and fellowship. This is a contest for quality as well as quantity.

And remember girls, we call it the *Miss* PSA Contest just for convenience, the winner might just as well be Miss or Mrs. PSA. Look over the box score, none of these leaders is so far ahead he can't be overtaken, everyone still has a chance to win.

PRECISION STEREO MOUNTS

... for optically exact mounting in less than 10 Seconds!



New, laminated aluminum stereo mounts that end nuisance of tedious or out-of-register mounting. Designed for mounting with or without glass.

No special tools or equipment needed! Transparency slips into die-formed pockets—for precision alignment. Compco-Triad mounts are available in Distant, Medium, and Close-Up types. Also in kits with glass and frames.

SEND 10¢ IN (COIN OR STAMPS) FOR SAMPLE MOUNT.

Triad DIV.
COMPCO CORPORATION
2251 W. St. Paul Ave., Chicago 47, Ill.

Mr. PSA Contest Leaders

(As of May 19, 1955)

Sten T. Anderson
A. Millard Armstrong
George O. Baer
Henry W. Barker
Dewitt Bishop
George F. Brauer
Alan J. Dale
Boris Dobro
L. B. Dunnigan
Samuel Grierson
Walter E. Harvey
Fred Kuehl
Maurice H. Louis
Henry C. Miner
Arthur Papke
M. M. Phegley
Loren Root
R. W. Sharon
Vincent Stibler
Paul J. Wolfe

Convention plans

In planning a convention for PSA the program committee is faced with a difficult job. One year they planned what was practically eight conventions in one, or as some called it, an "eight-ring circus", each of the PSA Divisions putting on a full program except for a few Society-wide events. That proved to be a hardship on members with more than one Division affiliation and interest, they couldn't be in seven places at once. So the next year it was cut to five rings.

The 1955 meeting will have only four rings, and in many cases not all will be in action at the same time. The Technical Division always has a series of papers sessions of great interest to the scientific and technical members, yet they are setting time aside for a Super Clinic where the rest of the PSA members can get their technical and equipment questions answered. Also, TD has provided for several of the general programs of interest to everyone, a practice they usually follow.

Each Division will have a Den, a room where members can find their friends and make new ones with the same interests. Most of the Divisions will also have a special meal for members, some are breakfasts, others luncheons and some dinners. There will also be Division membership meetings where Division problems can be discussed, programs developed and policies determined.

There are only two sessions of PSA business, the National Council and the Membership meeting. These should be attended by everyone, the Council meeting as spectators, (the officers and DRs are the Council), and the Membership meeting to hear the reports, ask questions of your officers and meet the incoming National officers.

Best of the week contest

A new contest with weekly merchandise prizes and a grand prize next winter has been announced by the World-Telegram and Sun, New York daily with a regular camera column. Prints must be 8x10, from negatives made since January 1, 1955, and will be returned if envelope is enclosed.

COLOR DIVISION AWARDS OF MERIT

★★★★

64 different slides—Total 320

Robert J. Goldman, APSA

★★★

32 different slides—Total 160

Albert Widder

★★

16 different slides—Total 80

J. K. Chorpennig Miss Lenore Bliss Hayes

John H. Connery

A. H. Hilton

Audrey Gingrich, APSA Mrs. Isa M. Sharon

★

6 different slides—Total 16

Mrs. Alice Anderson

Ed Nelson

Joseph C. Chamberlin

Tim Randall

Ted Laatsch

Min Sapir

John D. Lampart Miss Grace A. Thompson

R. George Muzzio

Miss Ethel Welti

Underwater

(from p. 46)

twelve feet, but starting about there the water color has a filtering effect and flesh will turn lime-white because of the addition of the blue color. Vividly colors at distances up to about ten or other distances everything will be shades of blue.

Turbidity is a problem. Turbidity is due to suspended matter in the water and it cuts down on clarity and available light. Images will be fuzzy and the distance range small in turbid water. Sea water is fairly clear, at least away from river outlets. Inland lakes will vary considerably. Some will be full of organic matter, or the water will be brown from decaying vegetation. Not much chance of pictures there. Rivers near big cities are usually almost opaque. Water near the ocean beach will be full of suspended sand from wave action. Water on rocky coasts is clearer, and the more remote the section the better the chance of clear water.

You'll find plenty of light gets through clear water. At Silver Springs the meter

Nature Division Award of Merit

★★★★

Eugenia Buxton

Willard H. Farr

★★★

Dorothy Beatty

Leonard A. Thurston

★★

D. W. Grant

Herbert Jackson

Smith MacMullin

Lowell Miller

Donald T. Ries

Andree Robinson

Larned L. Tuttle

★

Albert E. Cooper

Alford W. Cooper

Robert H. Gerke, Jr.

Lenore Bliss Hayes

Clark H. Hogan

Edith R. Hogan

Arden W. Small

Happy Birthday



Not yet, but on August 20, 1955, L. P. Clerc, Hon. FPSA, will celebrate his 80th birthday. This grand old man of photography has made tremendous contributions through his editorial activity and we think it would be a grand idea if we photographers would shower him on his natal day with congratulations and good wishes. The average photographer does not realize how much of his camera fun is due to the researches and services provided by M. Clerc. Let all PSAers in every land send him a greeting in every tongue for he is a linguist of renown.

reading under water is almost the same as above, not over half a stop difference. In sea water it will be almost the same. But you can rely on your meter, that is, if it is used for immersion, a wet meter won't read with much accuracy.

How many of you have done any underwater shooting? Would you like to know more about it? We have in PSA some real authorities on the subject. Shall we ask them to write us some stories, with practical hints? Let the Editor know—now.

don bennett

BOOK REVIEWS

The books reviewed here may be ordered from your photo dealer or at your regular bookseller.

The Beginner's Guide to Color Photography, Joe Costa, 104 pp., Modern Camera Guide Series, Greenberg, Pub. \$1.95

Joe Costa is a past master of color photography, his position as chief photographer of King Features attests that. This book has the essence of Joe's experience boiled down, it is a guide, not a weighty theoretical tome. Most of the 21 chapters are brief

but they indicate that the author is a working photographer.

35mm Photo Technique (Rev.), H. S. Newcombe, 328 pp., Focal Press, Ltd., Amer. Distributor: AmPhoto, New York. \$3.75

This is the ninth edition of this book and the revisions bring it up to date, as nearly so as a book can be in the rapidly changing photographic field. There is lots of information on European materials, not so much on American, and many of the formulas are in that odd-to-us British unit of 20 ounces. Aside from these details, which are not too important, the book is an excellent tool for the serious 35mm worker. You'll find little on color because it is not as popular on the other side, or at least as widespread.

Four by Mortensen: 1. The Paper Negative. 2. The Female Figure. 3. Know Your Negative. 4. The Texture Screen. Each is 32 pp. By William Mortensen, Pub. by Jay Curtis Pub. Newport Beach, Calif. Each, \$1

These brochures are part of a series and each deals solely with one theme. Strangely, the one on paper negatives is rather timely as there seems to be an awakening interest

in this process. "Texture Screen" tells you how to make your own.

Exposure Meter Guide, Charles H. Coles, APSA 96 pp. Modern Camera Guide Series, Greenberg, Pub. New York. \$1.95

Too seldom a specialized author and a specialized book just don't get together, but this one is a happy event. Charlie Coles has knows meters as well as photography and (continued on page 53)

Convention bound?

Every PSAer who can make it should be in Boston for the Convention. Bring your camera friends, members of your club, anyone interested in pictures. There is something for everyone, fun in photography.



**ENVOY
BAND TANKS**

The finest available... have acetate apron that prevents scratches. Spigot in base for clean, easy emptying.

35m	3 oz.	\$3.00
120/620	6 1/2 oz.	\$5.50

BENARD SALES CO., Dept. P, 14 E. 17th St., N.Y. 3

PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue. (July 25th will appear in September.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFerrer, FPSA, P.O. Box 185, Lake St. Sta., Minneapolis 8, Minn. 216

EXPERIMENTERS DELIGHT—Color separation camera, 3 1/4 x 4 1/4, 9 registering film or plate holders. Also, one-shot color back for same (flipback type). Make offer. William H. Evans, 10930 Ventura Blvd., North Hollywood, Calif. 216

WANTED—4x5 Speed Graphic, 162 mm, perfect condition. Albert R. Hartel, 6219 N. Sacramento Ave., Chicago 29, Ill. 216

WANTED—35mm negative carrier for a Kodak Precision A enlarger. E. H. Sealey, Box 3607, Baytown, Texas. 216

SALE OR SWAP—Carl Zeiss-Jena prism binoculars, 12x40 in good condition, in leather carrying case. Pre-WW II, priced for quick sale, first \$75; or will trade for good used Exakta or late Leica. Leo Wilkinson, 569 N. Clark St., Galesburg, Ill. 216

SALE—8mm outfit like new. Niso camera, 82T, 12.5mm Heligon f:1.5, Niso 36mm, f:2.8 (both w. yellow filter, Inc. mt.), built in parallax adjustment, 2 cans. Projector: Norel 8 with case built-in transformer, J. A. Abraham, Jr., 28 Const. Huyghensstraat 81 box, Amsterdam, Netherlands. 216

SALE—The Complete Photographer, 55 brochures, paper bound, profusely illustrated, all clean, like new, \$10.00. William L. Woodburn, 15 Oakridge Road, Bloomfield, N. J. 216

SOUND—Want to correspond and swap ideas with PSAers who own and operate Calvin Movie Sound 8mm projectors. Norman Link, PO Box 256, Salem, Indiana. 217

WANTED—Eastman Kodak Autofocus Enlarger, 5x7, Model D or later, good condition. New York or vicinity. Irving Harcourt Harris, 1457 Broadway, New York 36. 217

TRADE—Ekostape Model 102 tape recorder, professional broadcast station job in first class condition. List price \$485. Want good quality lenses; 80mm enlarging, 130-160mm enlarging and 20" lens in shutter for portrait work. V. Barker, 1326 W. Stephenson St., Freeport, Ill. 217

WANTED—One copy of March 1944 *Movie Makers* which contains article written by me on filming the circus. ACLers please notice. Oscar H. Horowitz, FACIL, 31 Montrose St., Newton 58, Mass. 217

SELL—Best offer taken 4x5 Koroona View, DE 6 holders, f:4.5 K.A. 161mm in Alphan shutter, cost \$145; f:6.8 Tr. Conv. Turner-Reich 10 1/2", 18", 24", cnd. in Alphan, cost \$175; f:6.3 B&L Tessar in Optimo; f:4.5 Ross WA, barrel, enlarger lens for 4x5 to 8x10 negs. All in good condition, subject to inspection. D. Von Ludwig, 1565 E. 19th St., Brooklyn 30, N. Y. 217

SALE—Kafat I with 3 lenses, case, flash, extras. Reasonable. Clifford Storch, 5 Winfield Terrace, Great Neck, N. Y. 217

STEREO—Want to get in touch with collectors of old stereo slides and viewers. Will exchange old views of Australian subjects for similar of America or for stereo accessories. H. A. Tregillas, 143 North Road, Elsternwick 3.4, Melbourne, Australia. 217

SALE—Bell & Howell 16mm silent Diplomat projector and case, perfect cond. \$175. Walter G. Allen, Paoli, Penna. 217

SELL OR SWAP—35mm DeVry Magic Eye, takes 16 frames per second, speeds 1/100 to 1/1000th. Lenses f:1.5, f:3.5 and 6" tele. May also be used as street camera. 250, or best offer, or what have you to swap. H. J. Dubois, P. O. Box 15, Waukegan, Ill. 217

WANTED—Old time stereo Kodak with f:3.7 lens that uses 120 film and gives 20 exp. (6 pairs). Condition secondary. Advice price. W. W. Russell, 2401 N. Third St., Harrisburg, Pa. 216

SALE—16mm Zoomar Varifocal lens, absolutely like new in every respect, including manufacturer's warranty. \$495.00 FOB. James A. Norton, 2535 Walter St., Flint 4, Mich. 216

SALE—Museum piece, French stereo slide viewer "Le Taxiphote" (Stereo Chasseur). Holds 25 stereo slides. Crank transport, focusing and interparallipary adjustments. Beautiful mahogany case with large slide compartment. Black on white ivory indices. Has to be seen to be believed. Nathan George Horwitz, Lenox, Mass. 216

NEW PRODUCTS

Cameras and Film

The Minolta Autocord, automatic twin-lens reflex listing at \$99.50 with f:3.5 lens, and the Minolta A, 35mm rangefinder camera with f:3.5 lens selling at \$149.95, are being marketed by FR Corp. Made in Japan, they carry the twin guarantees of the manufacturer and FR, 951 Brook Ave., New York 51.

Riken Optical Industries, 521 Fifth Ave., New York, are introducing a twin lens job with synch shutter to sell at \$29.95, with a 35mm insert priced at \$9.95. Also a new rapid sequence 35 with rangefinder and f:3.5 lens to sell at \$59.95.

Kodak Tri-X film is now available in 127 size at 50 cents a roll, and is also available for the Minox in twin 36-exposure loads at \$2.50 a box from Minox dealers.

A new bulk loader containing eight 20-exp. lengths of Anscochrome is being offered at \$9.95, a saving of 60 cents a roll. It can be used in daylight, the film being notched and tongued for easy insertion in the cartridges.

Slide Projectors

The TDC Duo-Vivid table viewer has been reduced in price from \$12.50 to \$9.75.

Three new TDC projectors are in the works. The Headliner 303, 300-watt blower cooled tray loader is priced at \$54.50. The other two feature a new Air Flow case with wind tunnel cooling which provides free access for air to the cooling fan. The TDC Deluxe Model D, 300 watts, is \$74.75 and the Streamliner 500 is \$79.75.

Flash

Next month marks the 25th anniversary of the introduction of the first flash bulb in this country. Half a billion bulbs will be made this year! (Ten years ago it was prophesied that electronic flash would eliminate flash bulbs after the war!)

Ascor offers several new items, the 200 Series of featherweight electronic flash units, a new AC supply unit and the biggest, most powerful power supply for speedlights yet devised.

The lightweight 201, dry battery powered, has a Kodachrome guide of 45 and sells at \$89.50. With AC supply it is \$109.50.

The new AC supply unit provides for a three second recycling time and sells for only \$54. The big unit, the A-805 will recharge speedlights of as much as 10,000 watt-seconds in 6 seconds! Peak current drawn is 40 amperes and average power requirement is only 1000 watts. Price is \$2900.

Lenses

A gadget that converts your camera lens into a telescope is offered by E. Leitz. Fitted to Leica lenses, it turns a 90mm lens into a 6x telescope. Price is \$4.80.

A new 20" Zoomar-Reflector lens for 35 still cameras, 16mm movie cameras and the Hasselblad is offered by Zoomar, Glen Cove, L. I.

A 25mm, f:4 ultra wide angle lens is being offered by Nikkor at \$169.50. Information from Nikon, Inc., 277 Fifth Ave., New York 16.

A new anamorphic lens for 16mm projectors based on a design said to be widely

used for theater lenses is being offered by Walter Futter, 625 Madison Ave., New York. Called the Vidoscope, it fits practically all 16mm projectors.

Darkroom

A new line of concentrated developers and other photographic chemicals is being introduced by Photo Concentrates, Peekskill, N. Y. Write for information.

A dime will get you a set of stick-on tabs to mark your Varigam filters to correspond with paper grades. The tabs are supplied free with new filter sets but a dime to Du Pont Photo Products, Room 2498-S, Nemours Building, Wilmington 98, Del., will bring you a set of ten.

Accessories

For the benefit of those who are now developing their own 35mm and Bantam color film, Kodak is offering Readymounts in boxes of 100 at \$1.25. They can be sealed with a hot household iron.

Tiffen is offering new Hi-Trans filters in dural protective hands colored the same as the filter for easy identification. If you want more information write Tiffen, 71 Jane St., Roslyn Hts., L. I.

DeJure-Amsco is entering the recording market with a new dictating machine, the Stenorette, which uses specially spooled tape to provide 30 minutes of dictation.

Jen-Dip is now packaged with a new flexible plastic beaker which makes it easier to pour the dye back into the bottle without loss from spilling. The price remains at \$1.50. A new exposure guide chart covering the new bulbs is available by sending a stamped envelope to Jen Product Sales Co., 421 W. 42nd St., New York 36.

A new framing device for mounting your prints under glass is the Minute Mount, a Tenite frame which grips print, glass and backing in a dustproof combination. Price is \$6.95.

There is a new microscope adapter for the Hasselblad offered at \$24.00 by Willoughbys, American distributors for the camera.

A new line of accessories under the Walz trademark is being offered by U. S. Photo Supply Co., 1204 G St., N. W., Washington, D. C. They include filters, supplementary lenses, flash units, selftimers, etc.

Literature

Lots of loot this month for the man with a supply of post cards.

A new edition of the popular ASA Film Speed Values booklet is available from Carl Zeiss, Inc., 465 Fifth Ave., New York 17.

An interesting leaflet on multi-layer interference films is available from Fish-Schurman Corp., 70 Portman Road, New Rochelle, N. Y.

"Kodak Books and Guides" describing many Eastman publications is free from Sales Service Division, Eastman Kodak Co., 343 State St., Rochester 4, N. Y.

The same source can furnish you with a twelve-page catalog of films, plates and papers for professional use.

Color Corp. of America, 270 Park Ave., New York 17, is offering a reprint of an article describing big print making.

For the designer and engineer, Sylvania

has prepared a loose-leaf manual with detailed specifications on all lamps it makes for photographic use. The public may purchase the book at \$2.00 from Dept. JO, Sylvania Electric, 1740 Broadway, New York 19.

Did you write Kodak for the booklet on the Tone-Line Process offered in their ad last month? We did. Industrial users can find many applications for the process. Even the amateur can use it, especially for preparing Christmas cards, art for club publications and other applications where artistic skill is weak, ingenuity is high.

Would you like to shoot Tri-X at 5000? Edwal, 420 W. 111th St., Chicago 28, is offering a free bulletin that tells how to do it and still get a picture.

An exposure data chart for the new Ektachrome films is offered free by Pavelle Color Inc., 533 W. 57th St., New York 19.

When you write for any of the literature described, please mention the PSA Journal.

Overseas Report



Seems there is a lot of traffic between the U.S. and Africa these days, inspired perhaps by Kin Bensusan's trek to the PSA Convention and his lecture tour last year. Anyway, here is Dr. Harold Thompson, APSA, Chairman of MPD, at the Witwatersrand Mines with a bunch of PSSAers. (Not a misprint, they have their own PSSA in southern Africa.)



Behind the chin whiskers, beyond the tape recorder is Isadore Berger, FPSA, often from Detroit, the vagabond photographer who was on a walking tour of Africa when PSA and PSSA friends took him to these native dances at one of the mining villages so he could get stereo and tape recordings. You'll see some of this at the Convention in Boston. He also climbed Kilimanjaro (?) and found it cold.

Watch out PSSA, Charlie Rosher, FPSA, is on the way with still and movie cameras and he always gets his picture.

attractively placed over the head instead of over the shoulders.

#4. "Palace Maid," a successful exhibition print, shows the model transformed into a classical Chinese type by use of ancient style raiment and hair-dress. The round, woven tray introduces interesting design. As in all of Wu's portraits, everything is kept critically sharp and fine texture is obtained by proper lighting.

#5. Within five minutes, a change of props has helped make a completely dissimilar photograph, "The Fisherman's Daughter." While Gwynn is wearing the same attire as in #4, a fishing net is used to break up the monotony of the background and adds an identifying motif. The fish basket further completes the story and offers the opportunity to emphasize the gracefully posed hands.

#6. "In Search of a Melody" is probably the most dramatic print of the six. This is due to the strong diagonal composition, achieved by keeping the stringed instrument and body parallel, and the type of lighting employed. The main source of illumination is coming from the left rear and has been placed close to the subject to give it punch, while the fill-in from the front is especially weak. A "rice bag" dress and straw hat introduce interest and decoration.

EQUIPMENT USED: Hasselblad 2 1/4" x 2 1/4" camera with 135 mm. Kodak Ektar f/3.5 lens. Kodak XX #120 roll film exposed 1/25th @ f:16 and time-tank developed 12 mins. @ 68 in Johnson's Fine Grain Developer to a gamma of .7 to .9. Enlargements made on glossy bromide paper of normal trade.

Lighting equipment was home made electronic flash unit with three extensions producing 160-220 joules (watt-seconds).

BIOGRAPHICAL DATA: Francis Wu recalls that his first curiosity in photography was aroused at the age of nine in Canton, China. After reading a booklet "While You Wait Photography," he saved six dollars to buy a vest pocket Kodak and began to "shoot" his sisters and brothers.

This spark, however, was only developed in a flame after meeting the late Nicholas Haz in Honolulu where Wu was attending school. With the encouragement of this famous teacher, Wu began the serious development of his talents and the participation in international salons, an activity he continues to this day.

Returning to Hong Kong for further academic studies, Wu joined the Photographic Society of Hong Kong and under

his leadership, the First Hong Kong International Salon was launched. He became a professional photographer but soon his new career was interrupted by the war.

Today, the Francis Wu Studio at 2 Gloucester Arcade, Hong Kong, is one of the most modern and complete found anywhere. With its staff of over twenty it is equipped to turn out any type of photograph, portrait to aerial. It is also a meeting place for amateurs from all over the world and salon prints can usually be found prominently displayed.

Always willing to offer the amateur photographer a helping hand, Wu is one of PSA's most prominent members. His honors include nearly every one it is possible to obtain. They include Honorary Member of PSA, Honorary Master of Photography (P A of A), and Fellow of PSA, the Royal, the Institute of British Photographers and the Royal Society of Arts.

COMING ATTRACTION: The next Portrait Pointers will assume a slightly different form than we have previously used.

One of the most authoritative of today's writers on photographic subjects, Walter Nurnberg, FRPS, FIBP, of London, England, will be the featured contributor.

Best known to U. S. photographers by his books, *Lighting for Portraiture* and *Lighting for Photography*, Mr. Nurnberg has kindly consented to allow us to reprint an essay, "An Approach to Portraiture," from his *Pocket Wisdom of Photography*.

We feel sure that you will be impressed by Mr. Nurnberg's writings as we have been after reading the forthcoming article.

Boston

from page 30

and full of self-composing scenery, the lakes of Massachusetts (though they call them ponds around here), beautiful Narragansett Bay and Providence Plantations, the shore and rolling hills of Connecticut. This could well be one of the most fascinating trips you'll ever make, if you can spare a little extra time for it. Just a few days extra will reward you with a wonderful feeling and a fat file of pictures.

200 years in 3-D

Adding up the years of stereo experience shared by speakers on the stereo program at Boston, we get a total well in excess of 200 years. Wm. J. Burger started in 1907, Carl Balcomb in 1914, and their juniors, though wearing less years, have equally intensive experience, men like Col. Louis Frohman, Red Dunnigan, Bob McIntyre, Conrad Hodnik, Jack Stolp, Frank Rice, Floyd Ramadell, Isador Berger, and on the distaff side, Pauline Colwell. The phases of stereo they will cover are as diversified as their experience allows. Not all the talks and shows will be technical, many will be of specialized subjects covered in stereo,

travel, nature studies, military uses and purely personal applications.

Bird's Alphabet

Not the language of the birds, but of one Bird, Dick by name, who has assembled from his miles of color films, a movie which he calls the "Alphabet of the Outdoors", going from Ant-eaters to Zalophus. What is a zalophus? See his film and find out!

Dick Bird is the donor of the Dick Bird Trophy, awarded by the Motion Picture Division each year for the best nature film submitted in the annual MPD competition.

Flash—don't stop press

Isn't it silly to explain who Harold Edgerton is to a bunch of photographers? We all know him as a PSAer, as the man who invented the high-speed electronic flash as we know it today, who devised flash systems for use in night reconnaissance flights during the war, who developed a flash tube and camera for shooting the wonders of the sea a thousand fathoms down. If you haven't read his outstanding account in the National Geographic Magazine of April 1955, do it before you come to Boston. And it all started because he wanted to see what the shuttle of a loom did while flying through the air so fast the eye couldn't see it.

Berger invades Africa, speaks

Isador Berger, the perambulating attorney from Detroit who stays home only long enough to develop his films and mount his stereo slides, has been heard from in Africa. Detroiters read about him in their Sunday supplement as he files regular picture reports, but Ray Mess heard by voice. It seems Is was in Joburg when Kin Ben-susan was taping a letter to Ray so Is tacked on his PS about PSA and PSSA. He'll be back for the Convention and show his stereo slides.

Regional

from page 26

probably be limited to 200 for 1957, so start planning for it now and get your reservations in fast when the word appears in the Journal two years from about now.—db.



John Hogan, while judging the Florida International, had opportunity to study the "S" curve in nature at first hand. The bon didn't seem to mind! Neither did John.

Photo by Jane Heim



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Listings of intra-division competition and contests in which prizes are offered should be sent to the Editor, PSA Journal, 28 Leonard St., Stamford, Conn.

Cinema Clinic

Conducted by George W. Cushman

Synchronized Sound

Q. What is the best way to synchronize my projector with my tape recorder?

A. This question has been asked of this department more times in the past six months than all other questions put together—either this exact question or variations of it.

For that reason, let's discuss this question here this month in hopes it will answer the question for many more who are troubled by it.

First of all, we should clear up the matter of what we mean by synchronize. Do we mean absolute synchronization or approximate synchronization? By absolute synchronization we mean a method whereby the sound will keep exactly with the picture minute by minute, hour by hour.

By approximate synchronization we mean a method whereby the sound will usually be within a second or two of the picture at the end of a normal sized reel (15 minutes).

First, let's discuss absolute synchronization. I think every amateur starts out with this in mind. He wants "lip-sync"—so accurate that a hammer hitting a nail would be perfectly synchronized at the end of the reel.

Some years ago I tried to synchronize my projector with my Brush BK-401 tape recorder by means of a flexible shaft which was connected from the eight-frame-per-turn shaft on my projector to the capstan of my tape recorder. Theoretically this is perfect, and theoretically it was. But I forgot to allow for the tape contraction and expansion, and tape slippage.

A padded tension roller against the tape on the capstan helped reduce the slippage, but I never did find a method of eliminating the contraction and expansion of the tape.

I would start film and tape together, and dub in music and narration as the film was projected. On the playback, the tape would always be either a second or two ahead or behind the picture at the end of a 15 minute (400') reel.

This is suitable for unsynchronized narration, but for a tap dancer, or any similar sound, it would of course be no good.

Following this Earl Everly and myself experimented with sprocketed magnetic film. We built a recorder that used this sprocketed magnetic film, and when the recorder was mechanically coupled to the projector, we were assured of perfectly synchronized sound throughout the entire length of the picture, no matter how long it might be.

By coupling the recorder to the camera, we were able to achieve lip-sync sound, recording as the camera was running. The recorder was powered with a synchronous motor and the film speed was 16 fps.

This is one of two methods of absolute synchronization I have come across—the use of sprocketed magnetic film.

The other method concerns the use of

regular 1/4-inch plastic tape and a double head. The upper head records the voice and music. The lower head records a steady electrical impulse. When the tape is played back, the lower head feeds this electrical impulse into a governing mechanism which keeps the tape playing at a constant speed. Thus, whether the tape expands, contracts, or slips, the impulse mechanism will keep it playing at exactly the speed at which it was recorded, and such a device will give perfect synchronization when properly connected to or in some manner played in connection with the projector.

However, editing 1/4" plastic tape is very difficult, and I do not know of any great use of this system with motion pictures. If any of you do, I would appreciate hearing about it.

Now then, most amateurs are not interested in achieving perfect or absolute synchronization. If the tape stays within one or two seconds of the picture, either ahead or behind, this is good enough.

It is indeed good enough for pictures of the travelogue type, or any film in which a narrator explains the picture rather than supposedly putting the words into the mouths of the actors—post-recording.

I think the simplest way to do this is to warm up both projector and tape recorder (let them run for 15 minutes or so) and then thread projector and tape recorder.

Start both at the same time, and record the music and/or commentary. It is very important that during the recording process the projector does NOT run at full speed. Turn the speed down a little below full. Obviously it is desired to run the projector at the proper speed (16 or 24 fps—at whichever speed the film was exposed in the camera) and this should be done if there is some reserve speed left in the projector motor rheostat. Again, never run the projector at top speed when recording the commentary.

When playing back, the warm up period is again important. Then, with film and tape being started at the same spots as when the recording was made, the synchronization should be approximately correct.

Of course the speed of the tape recorder cannot be changed during playback, therefore it is the projector that must be slowed down or speeded up. If the picture runs ahead of the sound, slow down the projector. If the picture lags the sound, speed up the projector. And because the recording was made with the projector running below top speed, this means you now have some reserve speed to use in case the picture lags the sound and you have to speed up the projector to reach synchronization again.

In making your recording it is well to insert some cues which you will instantly recognize on playback, such as definite changes of music when there is a definite change of sequence, or certain cue words

which will tell you whether or not the synchronization is approximately correct.

This method becomes slightly automatic when using strobo tape. This is a special tape designed especially for synchronized motion picture projection such as we have been describing. On the back of the tape are printed a series of vertical lines. When the recorder and projector are running, the flickering light from the projector, when falling on these lines, causes them to appear to stand still—a true stroboscopic effect. If the lines appear to creep ahead or fall behind, the projector speed is adjusted to get the lines to appear to stand still again.

This method is an excellent one and can be recommended. If recorder and projector are started at the same instant, and if the operator watches the lines carefully and constantly and adjusts immediately for any creepage or slowdown, very excellent synchronization can be achieved.

Earl Everly (Long Beach Cinema Club) perfected a sure-fire system some years ago when he connected the drive shaft of the projector to the large hand of a clock mechanism, and the capstan of the tape recorder to the small hand of the same mechanism. With the recorder and projector running at normal speed, the two hands would make one complete revolution about every two seconds.

Since the small hand was activated by the tape recorder, he could not govern or change its speed, but the big hand indicated the speed of the projector, and he could control the projector at will. Thus, by starting both machines at the same instant, the hands would keep exactly together. If the big hand would gain or lag the little hand, he would adjust the projector motor speed to compensate and again bring the two hands exactly together. Thus, except for tape slippage and stretch, the device worked exceptionally well and was easy to manipulate, since the two hands would tell not only whether the projector was slightly off, but how much it was off, and would tell when the error had been corrected, something the strobo tape method cannot do.

Another method, which some amateurs have tried, is to power their tape recorders and projectors with synchronous motors. A synchronous motor runs at constant speed, being governed entirely by the number of cycles of the supply voltage. With recorder and projector so equipped, their constant speed is assured. The only error will, again, be tape slippage and stretch.

Those who desire to go that far—to equip projector and recorder with synchronous motors, should redesign the recorder to use sprocketed magnetic film. With sprocketed magnetic film perfect synchronization is assured, and is the system used throughout the professional end of the industry today.

Postage

Lots of users of 16mm. films do not know that postage rates on shipments of films of this width take the same rate as library books, which is 8¢ for the first pound, and 4¢ for each additional pound. (This applies to processed film only—not to raw film being sent to a laboratory for processing.)

All you need do is to label your package "16mm. Films—Book Rate—" and the rate applies.

Under section 135.14 of the postal laws and regulations, if 16mm. films are being sent from or to a non profit organization, a much smaller rate applies. This rate is 4¢ for the first pound and 1¢ for each additional pound. This rate applies in the state in which the film is sent, or the first three postal zones. In the fourth zone or beyond the book rate of 8 and 4 applies.

The Photographic Society of America, being a non-profit organization, can send films in the first three zones for this 4 plus 1 rate. What is of more interest to the reader is that he may send films to PSA for this rate, since the regulation applies whether the non-profit organization is sending the films or receiving them.

The regulation does not apply to 8mm. films. They still take the normal third or fourth class parcel post rates.

Book Reviews

from p. 53

has that happy faculty of being able to tell you about it. He covers not only how to use it, but how to use the meter under special circumstances.

Picture Making With The Argus, by Jacob Deschin, FPSA. 128 pp. Camera Craft Pub. Co., San Francisco. \$3.00

This is an excellent guide book to the C-3, C-4 and A-4 Argus cameras. It is the kind of information one wishes the camera manufacturer would furnish as instruction books, but then who would read it? If you buy it as an extra, you'll read it, so buy it.

Make Your Own Stereo Pictures, Julius B. Kaiser. 344 pp. The Macmillan Co., \$5.95

The author has been experimenting with stereo for years, now operates a commercial stereo business. This book covers the experimental steps of using two cameras as well as the conventional stereo jobs, lists all but the latest equipment and accessories, contains many helpful suggestions and is a welcome addition to the stereo literature.

How To Make Money In Photography, by Eugene M. Hanson. 302 pp. Amphoto, New York. \$4.50

NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be enclosed if an answer by mail is desired.

Each chapter covers a different type of pictures that sell, and Mr. Hanson has been selling them for years. He covers the local sources of cash income, with many time-saving and money-making tips; devotes half the book to journalism.

Photograms of the Year 1955, introduction by Bertram Sinkinson, 152 pp., 120 illus., 8 in color. Bliffé & Sons, Ltd., London, 17s.6d.

Mostly pictures, reproduced by gravure, the collection covers the world and they are a fine selection. There is something for every taste, which cannot be said of some annuals we have seen. The few color plates are not outstanding, though we did enjoy one or two of them, but the variety of monochrome prints makes it a worthy book.

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Eastern Zone

from p. 6

grams using RLP, Salon Instructions, and color slide sets. The result today is that they have a membership of 60 whereas two years ago neither club could get more than 15 members to a meeting.

Howard E. Foote, APSA has been invited to exhibit 50 of his Dye Transfer Color Prints at the Mass. Institute of Technology.

PSAer Henry C. Sollman held open house at the completion of his new studio in Cobleskill, N.Y. Henry has also added camera supplies and will also handle film processing.

Cleveland PS

25 members of the Cleveland PS traveled to Pittsburgh to view the Pittsburgh Salon. Additional groups from the Womens PS (OHIO) and the Akron CC all met in Pittsburgh.

CPS has again awarded 6 "Oscars" and 10 ribbons to the winners of the print and slide competitions of the past year. CPS holds meeting every Friday evening all through the year and welcomes any PSAer traveling through Cleveland to pay them a visit.

Albany CC

Albany CC (NY) were the winners of the Hudson-Mohawk Interclub Competition in prints and tied with Schenectady for first place honors in color. George Parker and Charles Vickery both of Albany tied for first place in b & w and Bill Bennett of Albany tied with J. R. Hunneman of Schenectady CC for 1st place in color.

Brooklyn CC

Last summer, Miss Francis Bennett, member of the Brooklyn CC visited Venice and while there visited with the La Gondola CC, this group was planning to hold an exhibition of modern photography. Groups entering could do so only by invitation. As a result of Miss Bennett's charm the Brooklyn CC was invited, the complete list of clubs entering is not available at this time but it does include Club 13 (France), Fotoforum (Germany), and La Gondola CC (Italy). The Brooklyn CC hope to sponsor the American viewing of this show.

Inwood CC (NY)

The Inwood CC has a new set of officers, Harry Baltaxe, APSA, Pres; Erich Piper, 1st VP; John Thomas 2nd VP; Annette Strauss, Sec; and Henry Miller, Treas.

NY.C.S.C.

The date is set for the annual banquet of The New York CSC, Saturday October 22 and it will be again under the chairmanship of Jane Kennedy who so ably guided the first banquet.

Vincent Stuhler, Director, PSA-Life Photo Contest, and a member of the Brooklyn CC will lecture and demonstrate before the Chiefs of Police of the U. S. at N.Y. University Seminar August 4th. His subject will be the "Camera vs. The Criminal". Vince's daughter Barbara was a \$150 winner in the recent Anaco-Scholastic contest, plus \$50 for a color slide and 3 certificates of commendation. Barbara is also chief photographer for her high school,

Cine News

Because the Amateur Movie Society of Bergen County has the reputation of being one of the outstanding cine clubs in the country, they have been asked by Modern Photography to submit 20 questions on any phase of movie making and the questions will be turned over to experts for answering.

The magazine feels that the questions asked by these members will be a good cross-section of what the average club members around the country would like to have answered.

Central Zone

from p. 9

for Louisiana and President of the GSCCC is William G. McClanahan, APSA. C. Jerry Derbes, APSA, Hon. J.P.S. is state representative and Vice-President from Mississippi and Chairman of the interclub contests. Recently a new idea for a "shooting session" was inaugurated by the Key-City Camera Club of Abilene, Texas. They invited five foreign students from different countries, attending McMurray College, to act as models. These students brought their native costumes from Iraq, Korea, Peru and Mexico. Nearly every member of the club was present at this meeting. One girl from Korea exhibited six beautiful gowns in gorgeous colors from her father's textile mills in Seoul. The Peruvian girl had an authentic reproduction of an ancient Inca costume, made of Llama wool in brilliant colors. Two boys from Iraq posed in native headdress with a water-cooled pipe such as is used in their native land. At the following meeting the models were again invited and were presented with prints and the slides of their choice, resulting from the previous session. This is an idea which could be carried out by clubs in most cities where colleges exist. The Key-City CC is a member of the GSCCC. Other members, known to the Editor are Dallas CC, El Paso Photographic Society, Conair CC of Fort Worth, Texas, Mississippi Coast CC of Gulfport, MSC Camera Committee of Texas A & M College, Cactus CC of Albuquerque, New Mexico, Gadsden CC of Gadsden, Alabama, Baytown CC of Baytown, Texas, Magnolia CC of Beaumont, Texas, Lake Charles CC of Lake Charles, Louisiana, Jackson PS of Jackson, Mississippi, Port Arthur, Texas CC, Muscle Shoals CC of Sheffield, Alabama and Shreveport CC of Shreveport, Louisiana.

Members of the GSCC located in Texas have been particularly well covered by S. D. Chambers, PSA district representative, 5212 7th Street, Port Arthur, Texas. George C. Sculley, a PSA committeeman and Chairman of the Field Trip Committee for the Port Arthur CC has succeeded in obtaining some excellent publicity for his Club. S. D. sent the editor almost a full page of salon prints which were made by members of the Lake Charles, Orange, Magnolia and Port Arthur CC's on a trip to Rose Hill Manor near Port Arthur. This was one of their most successful field trips. They are now planning a trip to the Alabama Indian Reservation near Livingston, Texas, but the biggest get-together of Texas amateurs took place on June 26 when they, together with the Houston and Baytown

Clubs, visited the ranch of Bill Daniel, located about thirty-two miles north of Liberty, Texas. Bill, an attorney-at-law, is a wildcat wolf and fox hunter and, for shooting material, he offered oxen and cart, oxen and wagon, oxen and plough, rodeo girls, cattle, horses, horse races, an old survey, all this in an old ranch town built by himself.

Jimmy Nevitt, PSA committeeman for the Houston Area says that several PSAers of his region have expressed an interest in forming a PSA chapter. If this is carried out, it will be the first such organization in Texas as well as the first of its kind in the entire Southland.

Mrs. Bernice H. Gotthold, of Oklahoma CC, Oklahoma City, reports that the "A" Classification of the Color Division, made up of "Who's Who", with Les Mahoney in charge and Mayme Bush as co-director will be judged in Oklahoma City by the following jury: Mrs. Frances Kuhlman, Dr. Gerald Rogers and John Bush. Mayme says the slides so far received are "out of this world".

Memphis Pictorialists were entertained at their last meeting by Dr. James M. Brockman who presented a series of Kodachrome slides illustrating the importance of color in the background in providing contrast for the middle ground and foreground, applied to outdoor nature photographs in particular. He received a fine round of applause at the conclusion of his lecture and demonstration.

Diffuser

from p. 5

print all the talks and pictures seen and heard at the national Convention each year. We estimated once that it would take nearly 200 pages every month just for that! At a cost that would make dues \$50 a year. We do use convention talks as source material for Journal articles, would like to have more of them. But if you want them all, go to the Convention and get not only the talk but the fellowship of other PSAers.

Because this is such a big country and travel costs are considerable between the extremes, only a moderate percentage of the membership can attend a national. That is one reason they are rotated around the country. But that takes a long time. So a brilliant soul cooked up the Regional idea, for shorter meetings, with talks, demonstrations and fellowship, but without as much strain on the pocketbook. We can use more of them. However, as far as the Journal is concerned, our policy is maximum promotional effort for the national; moderate space for each NEW type of sectional meeting or for each new Region opened up by a Convention. Our national report cannot detail a complex four or five day meeting, so it is a news report, with lots of news about what we did and who was there. The first report of each new type or new sectional affair is likewise comprehensive, but after that it is treated as a news item of importance, but not feature material.

In the past year we have added pages to the Journal, and we can't see where the feature article content has suffered by number or page count because of the space devoted to meetings and other official business of PSA. Check it for yourself.

EXHIBITIONS and COMPETITIONS

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.
(For listing and approval send data to Ralph L. Mahon, 260 Forest Ave., Elmhurst, Ill.)

ILL. STATE FAIR (M) Closes July 27. Exhibited Aug. 12-21. Data: Evelyn M. Robbins, 2417 S. 11th St., Springfield, Ill.

SACRAMENTO (M, T) M closes July 29; T, Aug. 11. Exhibited Sept. 1-11 at Fair. Data: State Fair and Exposition, Box 2036, Sacramento, Calif.

WITWATERSRAND (M,C,S) Closes July 31. Exhibited during Sep. at Public Library. Data: Sec'y., Camera Club of Johannesburg, P.O. Box 2285, Johannesburg, S. Africa.

NITEROI (M,C,T) Closes Aug. 1. No fee. Exhibited in Sept. Data: Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, Estado do Rio de Janeiro, Brazil.

VANCOUVER (M,T) Closes Aug. 5. Exhibited Aug. 24 to Sept. 5. Data: Pacific Natl. Exhibition, Exhibition Park, Vancouver 6, B.C., Canada.

PENANG (M) Closes Aug. 10. Exhibited Sept. 11-18 at Hin Co. Ltd. Data: C. A. Yarrington, 59 Church St., New York 7, N.Y. or Ton Trick-Hock, 31A Brick Kiln Road, Penang, Malaya.

YAKIMA (M) Closes Aug. 27. Exhibited Sept. 21-25 at Central Wash. Fair. Data: S. Maring, 218 N. 5th Ave., Yakima, Wash.

ROSARIO (M,C) Closes Aug. 13. Exhibited Oct. 1-30. Data: Pena Fotografica Rosarina, Sarmento 633, Rosario, Argentina.

AMSTERDAM (M,T) Closes Aug. 23. Exhibited Oct. 1-16 at Gallery of Painters Assn. Data: Secr. Focus Fotoclub, Zuider Stationsweg 33, Bloemendaal, Holland.

MOCAMBIQUE (M) Closes Aug. 21. Exhibited Sept. 17 to Oct. 2 in Economica Bldg. Data: Salas de Fotografia de Mocambique, Caixa Postal 861 e 327, Lourenco Marques, So. Africa.

ZARAGOZA (M) Closes Sep. 1. Exhibited Oct. 5-25. Data: Sociedad Fotografica de Zaragoza, Plaza de San 7, Bajos Zaragoza, Spain.

GOULBURN (M) Closes Sept. 3. Entry form not required. Exhibited Sept. 30 to Oct. 8. Data: H. H. Neales, 3 Russell St., Goulburn, N.S.W., Australia.

PUYALLUP (M,C) Closes Sept. 4. Exhibited Sept. 17-25. Data: Western Wash. Fair Assn., Puyallup, Washington.

PSA (M,S,C,T,ST,SS,MP) Closes Sept. 6. Prints, \$2.00; Slides \$1.50. Exhibited Oct. 5-8 at PSA Convention in Boston. Data: A. B. Falkson, 825 Summer St., Boston 27, Mass. Except MP, from Mrs. E. Louise Guerich, 650 E. 231 St., New York 66, N. Y.

CHICAGO (M) Closes Sept. 10. Fee \$2.00. Exhibited Oct. 2-30 at Museum of Science and Industry. Data: Miss Mary Abele, 2617 Hartwell St., Evanston, Ill.

PERIGUEUX (M) Closes Sept. 10. Exhibited Oct. 30 to Nov. 20. Data: Dr. Jacques Merly, 27 rue de Metz, Perigueux (Dordogne), France.

MEXICO (M,T,SS) Closes, M on Sept. 1, T and SS on Oct. 1, M fee \$2.00. Exhibited Oct. 20 to Nov. 10. Data: Club Fotografico de Mexico, San Juan de Lotzan 80, 1 er Piso, Mexico 1, D.F., Mexico.

PRETORIA (M,C,T,PS,Tech.) Closes Sept. 30. Exhibited Nov. 5-12 in City Hall. Data: Oscar Abramowitz, P.O. Box 1065, Pretoria, So. Africa.

BATH (M,C,T,I) Closes Oct. 3. Exhibited Oct. 13-29 at Art Gallery. Data: P. B. Lauder, 11a Entry Rise, Combe Down, Bath, England.

SOUTHAMPTON (M) Closes Oct. 5. Exhibited Oct. 29 to Nov. 19 at Art Gallery. Data: C. Hooking, 115 Wilton Rd., Shirley, Southampton, Hants, England.

ARIZONA STATE FAIR (M,T) Closes Oct. 12. M fee \$1.50. Exhibited Nov. 4-13. Data: Arizona State Fair, Phoenix, Arizona.

LUCKNOW (M,C,T) Closes Oct. 15. Exhibited Nov.-Dec. Data: S. H. H. Ravasi, 63 Yakipur, Allahabad 7 India.

VICTORIA (M,C,T) Closes Oct. 15. M fee \$1.50. Exhibited Nov. 13-20 at Art Gallery. Data: Jan. A. McVie, 2171 Bartlett Ave., Victoria, B.C., Canada.

BIELLA (M) Closes Oct. 15. Exhibited Nov. 4-14.

Data: Cineclub Biella, Via della Vittoria 31, Biella, Italy.

SANTIAGO (M) Closes Oct. 22. Exhibited Nov. 15-27. Data: Foto Cine Club de Chile, Huerafano 1223, Of 13, 2º Piso, Santiago, Chile.

HONG KONG (M,C) Closes Oct. 15. Exhibited Dec. 12-24 at Alliance Francaise Bank Bldg. Data: Tom Chan, 8 New Eastern Terrace, 2nd Flr., Causeway Bay, Hong Kong, China.

Other Salons

(These salons do not meet minimum requirements for recognition specified by Pictorial Division).

NITEROI (M,C,T) Closes Aug. 1. No fee. Data: Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, Estado do Rio, Brazil.

LONDON (M) Closes Aug. 24. Exhibited Sept. 10 to Oct. 8 at Royal Society of Painters. Data: London Salon of Photography, 26-27 Conduit St., New Bond St., London W1, England.

TRENTO (M) Closes Sept. 5. Exhibited during October. Data: Societa Alpinaisti Tridentina, Via Mancini 109, Trento, Italy.

BOLOGNA (M,C,MP) Closes Sept. 15. Exhibited Oct. 16 to Nov. 6. Data: Associazione Fotografica Professionisti, via Montegrappa N.3, Bologna, Italy.

Color

(Color Division Approval)

(For listing and approval send data to Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, L.I., N.Y.)

VANCOUVER (M) Closes Sept. 5. deadline Aug. 5. Four slides \$1. Forms: Norman C. Collingwood, Pacific National Exhibition, Exhibition Park, Vancouver 6, B. C., Canada.

NORTH AMERICAN, Sept. 1-31, deadline Aug. 11. Four slides \$1. Forms: Grant Duggins, Administration Building, State Fair Grounds, Sacramento 17, California.

EVERGREEN EMPIRE, Aug. 25-Sept. 9, deadline Aug. 15. Four slides \$1. Forms: Dr. C. W. Biedel, Box 1235, Station A, Bremerton, Wash.

ORLANDO, Aug. 27-Sept. 3, deadline Aug. 15. Four slides \$1. Forms: Jane A. Heim, P. O. Box 7095, Orlando, Florida.

SALT LAKE, Sept. 7-16, deadline Aug. 20. Four slides \$1. Forms: Reed Wood, Walker Bank and Trust Co., Salt Lake City, Utah.

PITTSBURGH ALL COLOR, Sept. 10-25, deadline Sept. 6. Four slides \$1. Forms: T. C. Wetherby, 116 Ave. L, Pittsburgh 21, Pa.

P. S. A., Oct. 5-8, deadline Sept. 6. Four slides \$1.50. Forms: Arthur Falkson, 825 Summer Street, Boston, Mass.

LUXEMBOURG, Oct. 11-24, deadline Sept. 19. Four slides \$1. Forms: Rene Joutgen, 50 Rue de Blochancien, Luxembourg, Grand Duchy.

MAGIC EMPIRE, Oct. 17-24, deadline Sept. 30. Four slides \$1. Forms: Joe E. Kennedy, APSA, 1029 Kennedy Building, Tulsa 3, Okla.

MEXICO, Oct. 20-Nov. 10, deadline Oct. 1. Four slides \$1. Forms: Arturo Vives S., Club Fotografico de Mexico, San Juan de Lateran 80, Mexico 1, D.F.

CHICAGO, Oct. 30-Nov. 6, deadline Oct. 10. Four slides \$1. Forms: Ruth Wely, 1970 Orchard St., Chicago 14, Illinois.

CLEVELAND, Oct. 31-Nov. 11, deadline Oct. 10. Four slides \$1.25. Forms: David Deras, FPSA, 11907 Marne Ave., Cleveland 11, Ohio.

ARIZONA, Nov. 4-13, deadline Oct. 12. Four slides \$1. Forms: Arizona State Fair, Phoenix, Arizona.

VICTORIA, Nov. 13-20, deadline Oct. 15. Four slides \$1. Forms: James A. McVie, APSA, 2171 Bartlett Ave., Victoria, B.C., Canada.

EVANSVILLE, Oct. 30-Nov. 10, deadline Oct. 17. Four slides \$1. Forms: Laverne Seifert, R. 17, No. 1, Box 517, Evansville, Indiana.

SANTIAGO, Nov. 15-27, deadline Oct. 22. Four slides \$1. Forms: Louis Lopez Williams, Huerafano 1223, Of. 14, 2º Piso, Santiago, Chile.

Stereo

(For listing and approval send data to Dr. Frank E. Rice, rPSA, 6524 N. Maplewood, Chicago.)

ROYAL, Closes August 12. 6 stereo slides. No fee, send sufficient postage for return. Data: Royal Photo-

graphic Society, 16 Princess Gate, London, S.W. 7, England. (Judging by hand viewers).

PITTSBURGH, Closes Sept. 6. Exhibited Sept. 10 and 25. 4 slides; \$1. Data: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

PSA, Closes Sept. 6. 4 slides; \$1.50. Data: Arthur B. Falkson, 825 Summer St., Boston 27, Mass.

MEXICO, Closes Oct. 1. Four slides \$1. Feb. Oct. 20-Nov. 10. Forms: Arturo Vives S., Club Fotografico de Mexico, San Juan de Lateran 80, Mexico 1, D. F.

ENGLAND (Stockton-on-Tees), Third Annual Exhibition of Color Photography. Closes in October. Exhibited in various cities in England and Scotland. 4 slides—American standard also Viewmaster. Judging and exhibiting by handviewer. Data: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

SHOREWOOD, Closes Nov. Data: A. N. Williams, P. O. Box 1906, Milwaukee, Wis.

CHICAGO LIGHTHOUSE, Closes Nov. 10. Data: Henry H. Erskine, 1282 Sherwood Road, Highland Park, Ill.

Nature

(Nature Division Approval)

(For listing and approval send data to Willard H. Farr, APSA, 6624 Dakin St., Chicago 34, Ill.)

SANTA BARBARA NATURE, Closes July 5, 1955. Four prints \$2.00, four slides (2x2 only) \$1.00.

Prints exch. July 6 to 30, slides exch. July 16, 20 and 30. Forms: Clarence Rogers, P. O. Box 177, Santa Barbara, California.

Motion Pictures

(For listing send data to Alfred Norbury, APSA, 3526 Harrison St., Kansas City 3, Mo.)

PSA 1955 INTERNATIONAL, Closes Sept. 1. Fees: MPD members, one entry free, all others \$1. Sum 10mm sound and silent. Exhibited PSA Convention, Boston, Oct. 5-8. Data: Mrs. E. Louise Guerich, Box 591, GPO, New York 1, N. Y.

PSA Competitions

National Club Color Slide Competition—All clubs, four classes. Medals, ribbons, etc. Fees: CD clubs free, other PSA clubs \$4.00, non-PSA clubs, \$6.00. Merle S. Ewell, APSA, 1422 W. 48th St., Los Angeles 62, Calif.

Nature Slide Competition—Individuals, 4 slides per person, previous winners not eligible, medals and ribbons. Closes Sept. 15, Nov. 15, Jan. 15, March 15. Data: Warren H. Savary, R F D 222, Plainfield, N. J.

Nature Slide Competition for Clubs—35mm and 2 1/4 sq. Nature subjects only, for member clubs of ND, no fees, six slides per club, limit two from any maker. Closes Oct. 15, Feb. 15, May 15. Data: Irma Louise Budd, 1602 S. Catalina, Redondo Beach, Calif.

Nature Print Competition for Individuals—4 prints, 5x7 to 16x20, any nature subject except previous winners. Closing date Oct. 15. Send prints to F. W. Schmidt, University of Texas-Medical Branch, Galveston, Texas.

Contest of the Stars—For Star Exhibitors or those eligible. 2x10 prints, b&w, any process ex. hand coloring. No fee for PD members, others \$1. Trophies, etc. Written critique if desired. Closes 20th each month, final close Dec. 20, 1955. Data: Wellington Lee, APSA, 44 Mulberry St., New York 13, N. Y.

Stereo—for individuals, four slides in glass. Fee: \$1 for 3 Competitions. Data: Fred T. Wiggins, Jr., 408 Mosham Ave., Park Ridge, Ill.

Contests

Listing of contests in this column is free. We reserve the right to refuse listing to any contest which in our judgment exacts too much from the entrant for too little return.

PSA Life Photo Essay Contest now open, closes July 30, 1955. Winners announced Boston Convention. First Prize \$5,000, other prizes \$2,500 \$1,500, \$1,000. For set of pictures with captions and essay not over 1,000 words on any subject. Rules published in Dec. '54 Journal, entry blanks from PSA, 30 E. 60, New York 22, N. Y. (See entry blank for address to send entries.) Life reserves right to buy any entry for use at regular rates. Editors of Life will be judges. Watch pages of the Journal for suggestions which may help you win one of these big prizes.

Stereo, Academy of Stereoscopic Arts & Sciences, 6112 Selma Ave., Hollywood 28, Calif. Closes Sept. 25. Write Academy for data.

GAINES DOG CONTEST, \$500 first prize, closes Sept. 9, 1955. Data: Gaines Dog Research Center, 250 Park Ave., New York 1, N. Y.

PSA Services

Cannex Clubs—Fred W. Fir Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.
Chapters—W. E. Chase, FPSA, 650 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 3, Mo.
National Lectures—Maurice H. Louis, APSA, 333 W. 16th St., New York 19, N. Y.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Topic—Leslie J. Mahoney APSA, P.O. Box 1828, Phoenix, Arizona.
Travel—Tom Firth, APSA, Tropic, Md.
International Exhibits—Eastern: Luther A. Clement, c/o Rohm and Haas Co., 3000 Richmond St., Philadelphia 37, Penna. Central: Orlin Gollnick, 354 South 23rd St., La Crosse, Wis. Western: Miss Mary K. Wing, 4088 Fourth Ave., San Diego 3, Calif.

PSA Publications

(All inquiries about circulation should be addressed to PSA Headquarters, 2005 Walnut St., Phila. 3 Pa.)
Editors:
PSA Journal—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
PS&T—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St. S., Binghamton, New York.
Color Division Bulletin—Floyd A. Lewis, 199-06 104 Ave. Hollis, N. Y.
Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
Nature Shots—Alfred Renfin, APSA 4254 1/2 Creed Ave., Los Angeles 8, Calif.
P-J Bulletin—Hale Williamson, 67 Midland Ave., Fairlawn, N. J.
Pictorial Division Bulletin—Mary Abele, 2617 Hartwell St., Evanston, Illinois.
Stereogram—Joseph W. Dumas, 631 Selden, Detroit 1, Mich.
Technical Division News Letter—R. C. Hakanson, APSA, 10122 Lake Shore Blvd., Cleveland 8, Ohio.
Cannex Club Bulletin—Russell Kriete, APSA, 4949 Byron St., Chicago 41, Ill.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

Color Division

All

Hospital Project—Send slides to Karl A. Baumgaertel, APSA, 623-19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.
 —To "adopt" a hospital, information from Howard Miller, 59 Indian Hill Road, Winnetka, Illinois.
CD Membership Slide—Dr. C. W. Buechel, 2504 Velle, Bremerton, Wash.

Individuals

Star Ratings—Lloyd Robinson, Jr., 1616 W. 109th St., Los Angeles 47, Calif.
Slide Circuits—R. B. Horner, APSA, 2935 Rosemont, Chicago 45, Illinois.
International Slide Circuits—John Muldeironge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dr. C. W. Buechel, 2504 Velle, Bremerton, Wash.
Instruction Slide Sets—Mrs. Andre Robinson, APSA, P.O. Box 1838, Miami, Arizona.
Color Print Competition—Joe E. Kennedy, APSA, 1029 Kennedy Bldg., Tulsa 3, Oklahoma.
Color Print Set—Harrison Sayer, 211 Westwood Rd., Wardour, Annapolis, Md.
Color Print Circuit—Harrison Sayer, 211 Westwood Rd., Wardour, Annapolis, Md.
Hand Colored Print Circuit—James Archibald, Northampton Courts, Northampton Road, Amsterdam, N. Y.
International Slide Competition—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.
Library—Hoyt L. Roush, Johnson Bldg., Charlotte 2, N. C.
Technical Service—W. K. Rarworthy, APSA, 2741 E. 59th Ave., Cicero 50, Illinois.

Clubs

Hospital Project—Howard Miller, 59 Indian Hill Rd., Winnetka, Illinois.
Judging Service—East: Dr. B. J. Keaton, 410 Blake Rd., New Britain, Conn.

Fred T. Richter, 819 Beach Ave., LaGrange Park, Illinois; West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)
Exhibition Slide Sets—This service obtained from same sources listed under "Judging Service".
Slide Set Directory—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.
International Slide Set Exchange—Frank B. Boyless, 320 Corwell Ave., Oil City, Pa.
Color Slide Circuits—Mrs. Vella Finna, APSA, 1427 E. Fourth St., Long Beach, Calif.
National Club Slide Competition—Merle S. Ewell, APSA, 1422 W. 48th St., Los Angeles 62, Calif.
Color Print Sets—Miss Louise Kaller, 1929 E. Salano Drive, Phoenix, Arizona.
Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Ernest Wildt, 335 First St., Palisades Park, N. J.
Book and Film Library—Albert E. Roer, 4246 Upton Ave. South, Minneapolis 10, Minn.
Film Review Service—Ernest F. Humphrey, 4723 Burkley Ave., Louisville 14, Ky.
Technical Information—Tullio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.

Nature Division

All

Print Contest—Lennard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.
Instruction Slide Sets—Ludwig Kramer, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.
Print Sets—Howard E. Foote, APSA, 733 W. 168th St., New York 32, N. Y.
Literation—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
Slide Study Circuits—Alfred W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.

Clubs

Hospital Slide Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.

Pictorial Division

Individual

American Portfolios—Hugh E. Curtis, 2503 Lillie Ave., Davenport, Iowa.
International Portfolios—Miss Ethel E. Hagen, Secy, 1616 N. Sherman Blvd., Milwaukee 16, Wis.
Star Exhibition Portfolios—Roy E. Lindahl, APSA, P.O. Box 355, Drayton Plains, Mich.
Portrait Portfolios—
Portfolian Clubs—Sten T. Anderson, APSA, 3247 Q. St., Lincoln 3, Nebraska.
Portfolio Medal Award—Doris Martha Weber, FPSA, Hinkley Lake, Rt. 2, Brunswick, Ohio.
Award of Merit—Gianni E. Dahlby, APSA, 131 Ridge Ave., Evanston, Illinois.
Personalized Print Analysis—Dr. John W. Super, 18861 Puritan Ave., Detroit 25, Mich.
Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.
Salon Labels (Enclose 1¢ stamp)—James T. Johnson, 1712 Calle Cerro, Santa Barbara, Calif.
Pen Pals—Frances Hajicek, 8515 South Yates Ave., Chicago 17, Illinois.

Clubs

American Exhibits—East: Robert W. Keith, 7125 East End Ave., Chicago, Ill. Central: Ray F. Schwab, 7413 N. Damen Ave., Chicago 45, Ill. West: M. M. Denderick, APSA, 5536 Canino Dr., Carpinteria, Calif.
Club Print Circuits—George J. Munz, APSA, 37 Homestead Place, Berenfield, N. J.
Club Print Judging Service—Don E. Haack, 3005 Teton St., Boise, Idaho.
International Club Print Competition—Vernon N. Kising, 2527 Creighton Ave., Baltimore 15, Md.,

Portfolio of Portfolios—Maurice Shook, 1629 San Pablo Lane, Santa Barbara, Calif.

Salon Practices—Ralph L. Mahon, APSA, 360 Forest Ave., Elmhurst, Illinois.

Salon Instruction Sets—Ira S. Dole, 1122-10th Ave., Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorensen, 1119 E. Andrews, Fresno, California.
Individual Slide Competition—Frederick T. Wiggins, Jr., 418 Meacham, Park Ridge, Illinois.
Slide Circuits—James W. Stower, The Detroit Times, Detroit 31, Michigan.
Large Size Stereograms—Wheeler W. Jennings, 135 10th St. S., St. Petersburg, Florida.
Slides for Veterans—George Towers, 19635 Rogge, Detroit 34, Michigan.
Old Stereo Library—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.
Tape Recordings—Charlie Brooks, 1514 Aster Place, Cincinnati 24, Ohio.

Clubs

Club Slide Sets—L. H. Longwell, APSA, 169 Geneva Ave., Elmhurst, Ill.
Instruction Set—Earle E. Krause, APSA, 5706 S. Harper, Chicago 37, Illinois.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers. Photographic Information—Don J. Mohler, Nela Park, Cleveland 12, Ohio.
 Traveling Exhibits—John F. Englert, 851 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Robert J. Goldman, APSA, 41 Plymouth Road, Great Neck, N. Y.
Nature—Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.
Pictorial—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.
Stereo—Dr. Frank E. Rice, FPSA, 228 N. LaSalle St., Chicago 1, Ill.

Master Mailing List

Color—Robert J. Goldman, APSA, 41 Plymouth Rd., Great Neck, N. Y.
Nature—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.
Pictorial—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.
Stereo—Ezra Poling, 65 Strong St., Rochester 21, N. Y.

Who's Who

Color—Mrs. Blanche Kolarik, FPSA, 5801 W. 63rd St., Chicago 38, Ill.
Nature—Mrs. Louise K. Brown, APSA, 166 W. Washington St., Chicago 2, Ill.
Pictorial—C. A. Yarrington, APSA, 50 Church St., New York 7, N. Y.
Stereo—Jack Stolp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

Activity Directories are requested to promptly notify the Journal of any corrections and additions to this listing. Deadline is 5th of the month.

Club Members

Services marked "Club" are available to clubs as a unit, not to club members as individuals. Services marked "Individual" are restricted to those who are members of PSA. This is one of the advantages of PSA membership. Why not join now?

Realist® Ramblings

By Robert L. McIntyre, APSA

Lazy Man's Photography?

Taking pictures is easy with today's color film, whether you're addicted to 2x2 slides or stereo photos. It can't be as easy, though, as some of our monochrome print-makers think. I'm still smarting from a crack made by D. Ward Pease, FPSA, last Sunday. He has been a successful exhibitor in the Pictorial Division ever since the PSA began. You'll probably remember his sailing pictures in particular. They come naturally, for he pairs up yachting with photography.

I was browsing around one of the big boatyards on the north branch of the Chicago River, looking for pictures, when I spotted Ward hard at work calking seams. We talked sailing craft for a few minutes—and then he spotted the Realist hanging from my neck.

"I see you've gone in for the lazy man's photography," he observed. "You know, I think I'll take up color when I'm ready to retire and get too old to work with black-and-white."

That set me to thinking. It wasn't so much the personal jibe. That was all in fun. I know Ward's older than I am, and his hair is more gray even if he has twice as much of it. But I began to wonder whether maybe he wasn't expressing something we all get to feeling—and something that isn't necessarily so.

It's easier to shoot a roll of 35-mm color, let the lab do the processing, and end up with 20 slides than it is to expose 20 negatives, develop the film yourself, and make and mount 20 prints. But what about salon pictures—pictorial slides and prints that exhibition judges will give green lights? I've got a hunch that, when you consider the slides we throw away and the effort that went into taking them, we probably work just as hard as the print-makers. Maybe even harder. The big difference is that we work before we trip the shutter, and then we're stuck with what we've got. Black-and-white provides opportunities to modify the result in the darkroom.

Art Isn't Any Push-over

If we were to arrange the photographic media according to the ease with which they lend themselves to artistic expression, we should place monochrome print-making first, color slides second and stereo third. In spite of the clarity with which our lenses cut, black-and-white isn't burdened with inherent realism. The photographer becomes a creative artist, in a sense, the moment he decides to use it. At that instant he impresses his own interpretation on the scene before his lens. He doesn't just record it as he finds it.

In stereo, artistic expression comes harder still. This is the most literal of all the graphic arts. The 2x2 slide maker at least presents his picture on a flat screen, which helps make it look like a picture. The stereo worker shows his in three-dimensional space. People say objects seem so real they can almost reach out and touch them.

The Word from Milwaukee

Writing this month's *Ramblings* is a bit like flying blind. The first page of them isn't out yet, and there's no reader reaction

to go by. The Realist folks reacted, though. They saw proofs last week, and read it all the way through. Thought it was pretty good, too, except maybe it rambled a little bit too much. I guess they got tired of wading through two columns about Kodak's new Ektachrome before they came to the really important stuff about Realist's new ST45. Anyhow, they gave me some swell ammunition for this month.

First of all, there's the ST-62 Realist viewer. It uses either batteries or 110-volt current. Two cylindrical cartridges come with it. One, for battery operation, is merely a lightweight shell. The other, for house current, contains a rheostat and an 80-volt



ST62 Viewer with 110-volt cartridge

bulb. By turning the rheostat dial you can brighten or dim the lamp to view each slide at its very best, and the dial is calibrated so you can pre-set the illumination or control it while someone else is looking at a slide.

You don't have to remove the batteries to change over to 110-volt current. All you do is slip one cartridge out and insert the other. The price of the viewer, with both cartridges, will be \$24.50. Delivery to dealers is scheduled for July.

The new viewer has all the qualities that made the original ST61 Realist unit the standard of the stereo field. It has the same 44-mm achromatic lenses with an improved interocular adjustment. The focusing knob has been shifted to a spot beneath your right thumb as you hold the viewer naturally, making it easy to focus with one hand while pressing the large light button at the top of the unit.

Wide-angle is Welcome

Commercial photographers who shoot stereo have been knocking at Realist's door for many years in search of a wide-angle lens. It's the second bit of news for this month. It fits all Realist cameras, models ST41 and ST42, which means everything but the new, low-cost ST45. At \$119.50 it



Wide-angle attachment, Steinheil made

isn't exactly a budget item for the amateur, but it sure does a job.

The attachment contains a pair of four-element lenses that aren't worth much by themselves. They are cleverly designed so when you lock them on your camera in front of its regular lenses, all the elements work together as a pair of complete, well-balanced 25-mm lenses. The function of your aperture settings is unchanged.

There's no monkey business about the way these lenses are mounted. They lock on tightly in perfect alignment, yet can be removed as easily as a pair of filters. A wide-angle viewfinder completes the attachment. It folds out at the bottom of the camera—but if you prefer it on top you merely hold the camera upside down.

What about the orthostereo relationship? When you take stereo pictures with 25-mm lenses and view them with 44-mm lenses, there's bound to be some loss of realism. That's what the books say. Funny thing, though—I went through 50 sample slides looking for it and only found a couple of views that didn't look quite normal. A shot of a furnished room, with nobody in it, looked like it might be a miniature reproduction. Another room's walls didn't seem to meet at quite the expected 90°. People at distances over 8 or 10 feet seemed quite normal. We've so firm an idea of how big people should look that stereoscopic clues alone rarely throw us off.

Photographers who have trouble backing away far enough to cover the areas they want to shoot will welcome these lenses with open arms. In case you're interested in figures, they give your Realist a horizontal angle of view of 49.5° compared with 36.5° for its regular lenses alone. That's noticeably wider than the horizontal field you get with a single-lens 35-mm camera, in spite of the far greater width of its film. The Leica with 50-mm lens, for example, takes in 40°.

The wide-angle attachment is made by Steinheil in Germany. I got to talking about it with Harry Giwosky, Realist's chief engineer, and learned a lot about imported photo equipment. The Realist 35-mm cameras are German made, too, but they're a far cry from ordinary continental models, even though they sell at surprisingly low prices for cameras with fast, sharp-cutting lenses and all their other premium features. Everything that Realist imports is designed to its own specifications. Some operating features are improved, but the big difference is inside. American design influence results in sturdier parts. They operate with the precision of the fine laboratory instruments that German craftsmen love to make, but they have the built-in ruggedness of an American motorcar.

"That's the way it had to be," Harry said, "before we'd put the Realist name on them and the Realist guarantee behind them."

And he ought to know.



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Price of Kodak Retina IIc Camera with Retina-Xenon C 50mm *f*/2 Lens, \$185. New Retina IIc with *f*/2.8 Lens, without exposure meter, uses same aids as IIc, \$135. They're easy to own, for most Kodak dealers offer a time-payment plan. (By the way, these prices include Federal Tax and are subject to change without notice.)

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